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Dulcimer Players News

Volume 38, Number 2, Spring 2012

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The Tunes We Love

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Mark your calendar for The Kentucky State Dulcimer & Hammered Dulcimer Contest to be held during Kentucky Music Weekend Festival, July 28-29.

www.KentuckyMusicWeek.com

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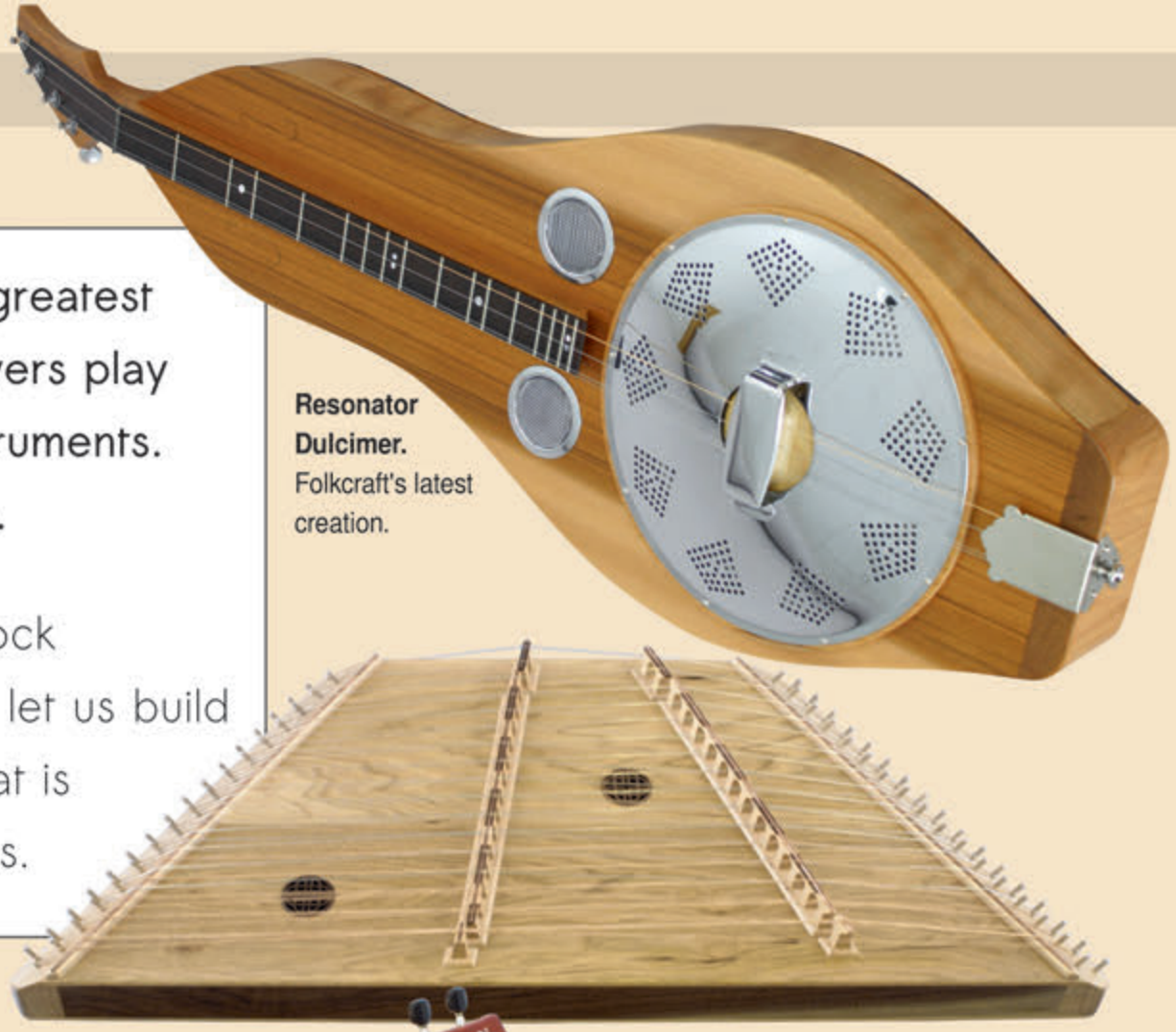

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1	Spider On The Bedpost/Step Around Johhny
This cut is from Rick Thum's CD, *Down the Old Dirt Road.* Read the full review on page 62 and learn the tune on page 47.	
2	Elk River Blues/Pear Tree
Neal and Coleen Walters contributed this equally catchy and crooked tune. Read about it on page 30 and learn the tune on page 32.	
3	Blue Mottetto
Maggie Sansone wrote this original tune and offers it for your listening and learning pleasure. Her description is on page 24 and the sheet music is on page 28.	
4	Cotillon de le Baie-Ste-Catherine
This sample cut is from Kristin Gitler and David Golden's new CD, *Tunes Twice Stitched*, page 59.	
5	Liberty Waltz
Mark Alan Wade magically transforms this familiar reel into a waltz in his story on page 16.	
6	Texas
Bing Futch contributed this as one of his favorite tunes. Read about it on page 54 and learn it on page 46.	
7	Banish Misfortune
Stephen Humphries contributed this as one of his favorite tunes. Read his article on arppegiated pattern on page 12 and learn the tune on page 36.	
8	The Golden Feather
This original piece is from Andy Robinson's new CD, *Music Bucket.* read about it on page 59.	
9	Down The Broom/Sleep Sound I'da Mornin'/Congress Reel
This track comes from River Breeze's new CD, *The Wren at the Window*. Read about it starting on page 58.	
10	Cowboy Waltz
This fun tune was contributed and recorded by Vicki Stuckert as part of our favorite tunes issue. Read about it on page 26, and learn it on page 40.	
11	I'll Fly Away
Jess Dickinson tells why he submitted this popular gospel tune on page 33 and offers an instructional version to help you learn it on page 41.	
12	Abide With Me
Nina Zanetti chose this as a favorite. Read about it on page 22 and learn it on page 23.	

13	Homesick for the Holler
Thanks to Ruth and Steve Smith for submitting this original tune from their CD, *Heirlooms*. Be sure and read Ruth's review of the Grobner/Kolodner Sunrise project on page 64.	
14	Wayfaring Stranger
This great recording is from Nathaniel Samsel's excellent new CD, *Playing in the Creek.* Read about it on page 58.	
15	In Kathy's Garden
This original tune was submitted by Paul Lounsbury. Read about it on page 33. Learn in on page 56.	
16	Aura Lee/Lorena
This civil war favorite is from a topical new recording by Timothy Seaman. Read about it on page 59.	
17	Japan 2011
This original tune was submitted by Mary Lou Jubin. Read about it on page 52. Learn it on page 42.	
18	Benched
This original tune was submitted by Marya Katz. Read about it on page 18 and learn it on page 39.	
19	America the Beautiful
This well know piece of Americana was arranged in 1-3-5 tuning by Ruth Randle and recorded by Dick Van Nostrand. Learn it on page 38.	
20	Goodby Girls, I'm Going to Boston
Mary Z. Cox was able to slip in a couple of dulcimer tunes on her much heralded new CD, *Girl with the Banjo Tattoo*. Read about it on page 60.	
21	We May and Might Never
Dan Evans submitted this as a favorite tune. The melody was taken from the sheet music on page 34.	
22	Boatman Dance
Tom Harleman submitted this favorite. Learn it on page 50.	
23	Roscoe
Ilace Mears arranged and recorded this catchy tune. Read about it on page 52 and learn it on page 36.	
24	Good Times with Good Friends
Ron Zuckerman wrote and recorded this tune, and shares it on page 35. Read about it page 30.	
25	Black is the Color
It is great to hear Madeline MacNeil's voice back on the DPN Sampler. Maddie and Ralph Lee Smith arranged the version you'll see on page 24.	
26	Roses and Memories
The Mill Run Dulcimer Band offers this piece as a tribute to Keith Young. Learn the tune on page 74 and read about Keith's life on page 70.	
27	Journey's End
We're thrilled to have this track from a classic dulcimer CD, *Angels of Mercy,* by the Kentucky Standard Band. Thanks Nancy!	

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Editor's Letter

by Dan Landrum

A tune shared is like a perpetual gift. Both giver and recipient benefit from the initial exchange. The biggest gift may come later, perhaps years later. To the delight of giver, the shared tune might just come back home for a visit, slightly modified, and accompanied by a stranger. Tunes do, after all, get around.

In our March Newsletter (sign up for the monthly newsletter at www.dpnew.com), we asked folks to respond to a simple question:

"If I could only share one tune to be passed on to future players, what would it be?"

This quarter's magazine and CD are stuffed full of reader responses.

We had so many people participate that the hardest part of putting this together was deciding what not to include. It was impossible to use more than just a sampling of the content submitted. Before explaining how I chose what to include, please accept a sincere thank you to those who participated. It reminds me once again what a privilege it is to be a part of this community.

To begin, I skipped over songs that have been in DPN recently, or frequently. This eliminated many popular, but already well know tunes, e.g., "Boil Them Cabbage," "Arkansas Traveler," "Soldiers Joy," and "Wildwood Flower." We have a limited number of pages available—we added an extra 16 to this issue—so I eliminated a bunch of tunes that took multiple pages to display. A few of those still made it in, though. Copyrighted materials didn't make the cut either, except for a case or two where we were given specific permission.

I leaned toward including any songs for which we also had a track to include on the sampler CD. In some cases, folks simply set up simple devices and recorded the tunes any way they could. You'll hear a few of these on the sampler. I also gave weight to original tunes. Three cheers for those using their dulcimers to express their own personalities and experiences.

In putting this compilation together, it was enlightening to read the myriad of reasons people suggested tunes. Music is clearly an outlet for expressing our passion for friends, faith, good times past, and hope for the future.

I included as much of the descriptive text as seemed reasonable. You can read some of the responses beginning on page 22. Note that there's also a page number and track number field for easy reference. On the sheet music pages you'll also see this symbol, which indicates where the music can be heard on the sampler CD. They are not all on the CD, there simply wasn't enough room and I had to shorten a few songs in order to squeeze in 27 tunes.

The mix of fun jam tunes, passionate original music, and heartfelt vocal numbers is a great representation of the role dulcimers play in our lives. I hope you enjoy it. - Dan Landrum

Want to write for DPN? We're always looking for more voices from the dulcimer community. Add yours! Teachers, festival directors, movers, shakers, and those moved and shaken in the dulcimer community. We want your input. Be heard and make waves by sending your story ideas and suggestions to:

dan@dpnews.com

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It's Laura Fisher from Nederland,CO. I was the winner of the HD Contest at the Colorado Dulcimer Festival and selected your generous 1 year subsciption to the DPN as my prize!
Can't thank you and Dan enough for donating to the CO Festival every year. I've gleaned many a great tune and countless other pearls of wisdom from the pages of your fine magazine. Your hard work is well appreciated issue after issue.
Wishing you the best,
Laura Fisher, CO

Been subscribing continuously since 1980. Not another publication like this - love it!
Kim Wade, IN

I look forward to receiving your magazine. The quality of the publication and the contents is outstanding. Thank you!
Marsha Arnold, TN

Really like your magazine. Can't believe that I didn't hear of it until last year when a friend of mine (Ed Henry) sent me a copy. It is quite elegant, full of interesting articles, useful advertisements, and a lot of good newsie items.
Herbert Whittier, MI

Thank you for getting the DPN Vol. 37 No. 4 to me so quickly. As usual the magazine and CD are excellent - an oasis for a developing mountain dulcimer player here in Oregon, so far from Appalachian masters. I treasure each magazine and CD. Again, thank you.
Lynn Thies, OR

I love DPN!!!
I have been a subscriber since I started playing the MD in 1996. I read the magazine from front to back the day I get it and often refer back to past issues. I would not want to be without it. I look forward to each issue. Thanks for doing such a great job!!! Your hard work is greatly appreciated by many.
Chris Senak , PA

"Happiness is playing the dulcimer!!!"
Received my issue here in Coastal North Carolina last week. What a great issue... and I love the DVD ! Wow! As a beginner Mountain Dulcimer Player I just devour each issue. Thanks for all you do to make this publication so wonderful.
Elaine Gross, NC

Your magazine is the only magazine I have ever saved every copy of! Thank you for making it so special!! This CD [Winter 2012] sounds especially exciting!
Lynne Stephens, FL

Your magazine just keeps getting better. The computer disc is a great idea. Also enjoy reprints of articles written by some of the "Grand Masters."
Pat Roberts, VA

I want to tell you again how much I enjoy DPN when it arrives in my USPS mailbox. I read it cover to cover and often refer back to certain articles, festival ads, vendor ads, CD reviews, etc. You and Dan are doing a wonderful job!!!
Nancy Basford, TN

I noticed that in the Editor's Letter column someone suggested going to cheaper paper to reduce costs, and the reply indicated you are considering doing that. I hope you will choose not to do so. I have been a subscriber to Popular Photography and Popular Mechanics for years and both reduced the quality of their paper and went to a smaller page size. The loss of quality in the images was significant and the simple enjoyment of reading both magazines was reduced. You have one of the few magazines left that are both a pleasure to the eye and a pleasure to the intellect, even nice to hold in one's hand actually. I'm only one voice and haven't been a subscriber for as long as some, but I for one would rather pay more and keep the same level of quality you have today. It is rare and should be treasured.
Lynn Layman, PA

Thanks for the information! I have received the magazine already, and enjoying it very much. You do a wonderful job. Sent you a check today to renew, and thank you for putting together another outstanding magazine. You are the best!!!!!
Linda Peek, MI

I am a new mountain dulcimer player. I met you at Evart last year and subscribed. How nice! Thank you for all that you do for all dulcimer players. We love it!!! See you there in 2012.
Connie Emmons, FL

How sweet it is! I wish that I had found you earlier.
Gene Griffin, AL

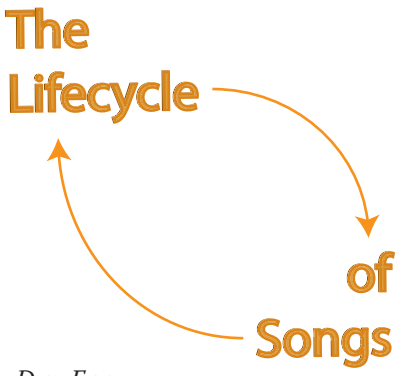
I have subscribed to DPN for many years, and I have appreciated it very much - especially its wholesome spirit of sharing, supporting, encouraging, informing, and inspiring all dulcimer players! I also appreciate your desire and efforts to keep the print edition while embracing the online (especially "younger" digital natives) crowd (which you hopefully will attract as new subscribers). Your magazine is aesthetically eye-catching, but the real substance for me is the idea content. I would not have to have the former, if this could help keep production costs down. Thank you for your soul-filled endeavors!
Gretchen Graft Batz, IL

I shun antique stores because they are full of things I grew up with but I really enjoy Ralph Lee Smith's articles on old dulcimers!
Pearlann Haines, IN

I love the magazine. I must admit I love the traditional tunes best on the CD. Sometimes the accompaniment overshadows the dulcimer sound, both traditional and/or hammered. The Ralph Lee Smith articles are always very interesting. My first dulcmer was a Homer Ledford (1960s) and has staple frets. My favorite is a Bill Taylor.
Delma B. Combs, CO

Just received your Winter Dulcimer Players News, and immediately sat down to enjoy it. Always look forward to the magazine, articles, tunes, and CD. Keep up the wonderful work you do! The printing and thick stock paper is appreciated. I keep every magazine you send. Also like to see the printed tunes for hammered and mountain dulcimer. Nice to share new tunes and pass along to Michigan folks.
Jim & Linda Peek, MI

Read more letters at www.dpnews.com



by Dan Evans

This article develops from my previous article: 'Singing With the Dulcimer', published in the Spring 2010 issue of DPN. *Part 1 is also available in the downloads section at www.dpnews.com.* I'd now like to take you through the life cycle of a song: from learning a new song on the dulcimer, right through to performing it for an audience. I play mountain dulcimer, mostly in DAA - but I hope this article will also be of interest to other dulcimer players as many of the principles will be transferable.

You will find it really helpful to be familiar with the melody of a song before starting to play it on the dulcimer. The better you know the music, the more quickly the arrangement will take shape. Unless you already know the melody well, I recommend you find a recording of it and listen to it a number of times before making a start on a dulcimer arrangement.

You will need some words. For traditional material especially, you might gather several versions of the words before settling on one set that suits you. The internet is a good place to start today as there are many websites that publish lyrics to songs. For this article, I'm assuming that you don't already have any dulcimer TAB or notation for the song you want to learn.

DULCIMER ARRANGEMENT

Then we need to find a suitable key. If like me you play in Ionian mode, commonly referred to as DAA - then, without changing strings, your dulcimer may work in the key of C (CGG), D (DAA) and even E (EBB), depending how taught your strings are when tuned to DAA. For other keys you will need to change string gauges.

Finding a key to suit your voice might need some trial and error and it will depend upon your own register (how high or low you sing), your range (the variance between the lowest and highest notes you can sing), and the range in the melody of the song itself.

The good news is that the key of D is a good starting point. Try singing the song in D and see how it feels. Are the low notes of the melody too low for you or the high notes too high? Having found a key that suits you, many other songs may also suit you in that same key - so you won't be constantly tuning your dulcimer.

As mentioned previously, there is a tendency for singers to pitch songs a little low so they feel comfortable hitting the high notes. However, low notes take more breath and are harder to project making it more difficult to put that all-important emotion into a song. So don't worry too much if the high notes feel a little tight at this stage. With practice singing, your vocal range will extend. Warming up helps a lot, too, and I'll recommend some warm-up exercises shortly. Lack of confidence in hitting high notes can also make singers pitch songs a little low. If in doubt, err a little on the high side and you'll breath better, project better and, importantly, express the motion of the song better.

Now we need some chords for our new song. Again the internet is a good place to start as there are many websites that publish basic arrangements of songs in the form of words for a verse and a set of chords. But, these chords may not be in the key of D so you may need to transpose them. Using the transposition chart, you can quickly transpose chords from another key to D. If you think of your dulcimer as always being in the key of D, even if it is actually tuned to EBB or CGG, then you will only need to remember one set of Ionian/ DAA chords.

For example, if the chords you have found are in the key of C and include the chord G Major: On the transposition chart look at row I, go to column C, find the row with G on it (row V) and locate the chord name in the D column on that row (A). So, G Major in the key of C is the same as A Major in the key of D, and so on.

Please note that, unless your dulcimer is fully chromatic (fretted like a guitar), then there will be some chords that you cannot play. There are however plenty you **can** play and the chord chart shows enough popular chords and their inversions to play many songs. You will probably want to choose the simplest set of chords you can find so they are most likely to be playable on the dulcimer. There is a more advanced way of working out your own chords to songs - but I'll leave that for a another day.

Lets recap. You have chosen a song and become familiar with the structure of the melody. You have found a version of words and some chords, which are

Transposition Chart

I	A	Bb	B	C	C#	D	Eb	E	F	F#	G	G#
	Bb	B	C	C#	D	Eb	E	F	F#	G	G#	A
	B	C	C#	D	Eb	E	F	F#	G	G#	A	Bb
	C	C#	D	Eb	E	F	F#	G	G#	A	Bb	B
	C#	D	Eb	E	F	F#	G	G#	A	Bb	B	C
IV	D	Eb	E	F	F#	G	G#	A	Bb	B	C	C#
	Eb	E	F	F#	G	G#	A	Bb	B	C	C#	D
V	E	F	F#	G	G#	A	Bb	B	C	C#	D	Eb
	F	F#	G	G#	A	Bb	B	C	C#	D	Eb	E
	F#	G	G#	A	Bb	B	C	C#	D	Eb	E	F
	G	G#	A	Bb	B	C	C#	D	Eb	E	F	F#
	G#	A	Bb	B	C	C#	D	Eb	E	F	F#	G

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Like so many things that we make, we had a member of our dulcimer group (that we started at our church) ask about something to support her feet to make playing more comfortable. This is what Doug came up with. There are other foot stools out there but folks tell us the slant top is more comfortable, folds flat and fits in your dulcimer bag!.

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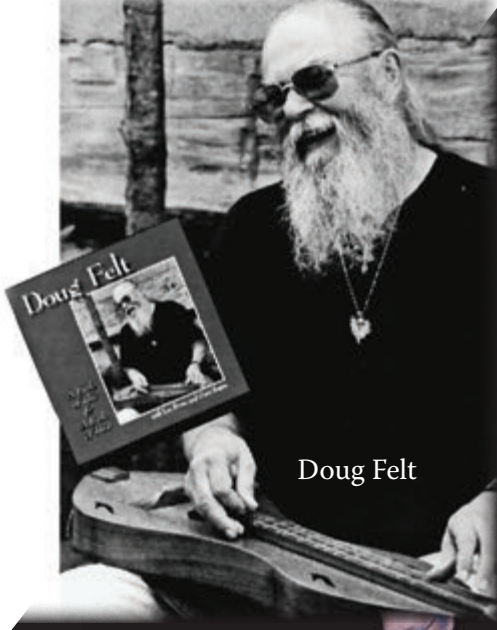

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now transposed to the key of D. Now we need to think about the rhythm and what to do with the right hand. My example song demonstrates a couple of options.

The Ellan Vannin Tragedy

What attracted me to this song is that it tells the true and poignant story of the sinking of the Ellan Vannin paddle-steamer ferry, which carried passengers, goods, and mail back and forth from the Isle of Man to Liverpool on mainland UK.

You will notice that the song is in a minor scale, yet you can play the chords on a DDA dulcimer without any half frets. Inversions of the chords add shape and interest to the accompaniment. The octave Bm chords used for the intro and outro are played with vibrato and they both set the scene and add a little mystery to the proceedings.

The rhythm is in 4/4 and I fingerpick the chords in the chorus to give it a regular rhythm. This is a well-known folk song in England and you would expect a folk club audience to join in the chorus without prompting. Having a regular rhythm helps them to do so.

However the chords in the verses are strummed, once each only. This breaks up the rhythm as some measures have one strum, while others have two. Furthermore, the verses are played with more freedom in the timing to accommodate the slightly inconsistent lyrics. If you compare the first two lines of verse 2 with those in verse 3 you'll see what I mean. This freedom with the rhythm is often referred to as rubato, meaning pushing and pulling of the timing.

Practice & Rehearsal

These are two different things. Practicing is to memorize the song (assuming you play without reference to notation) and to learn to play it flowingly, without mistakes. Rehearsal is to prepare you for a sparking performance. Try not to do either when you are tired.

Practice the song so well that if anything went awry you'd be able to improvise a way out. At the same time, rehearse the song so it sounds like you are hearing it for the first time and are moved by it.

This can be achieved using the drama technique: method acting. When you sing the song you will have practiced it so well you don't need to think about how you are singing and playing it. So focus your attention now on the words and what they mean to you and allow those feelings to envelop you while you sing and play. It is likely that the hair on the back of your neck will stand on end and you will sing the song with conviction in a way that will move your audience. Do this in rehearsal so you know you can do it in performance. In sports this is called 'the zone', where you are totally focused and so perform at your best.

On a practical level, make sure your posture is good. Have a straight back, allowing the maximum freedom for your diaphragm to work. This is especially important for mountain dulcimer players as we have to play sitting, which compromises our breathing.

Warm Up

Before the performance itself, warm up. Shoulder rolling really helps to loosen many of the upper-body muscle groups and is probably the single most useful body warm-up for singers. Stand with your feet apart and let you arms fall by your side like dead weights. Then slowly and gently roll both shoulders together a few turns in each direction.

It's important to be relaxed, so arrive early to minimize the risk of additional stresses. Conventional wisdom says we should sit calmly to relax but, in fact it helps to walk around - any movement will improve circulation and so help adrenalin, the fight or flight hormone, to be removed from your muscles. Removing adrenalin helps to relax us physically and mentally. Shake your hands to relax finger muscles and improve circulation there, too, before you play.

To warm up the voice, gently hum with your mouth closed. Written down this sound would be *hmm*. Hum several different notes without forcing any volume. Next sing several notes with an *ohw* sound, using an open round-shaped mouth. Sing several low notes with the *ohw* sound as this will require plenty of breath and work the chest and diaphragm muscles. Now, with a slightly wider mouth, sing several notes with an *arh* sound. Experiment with this sound on some higher notes and you should find that these project more.

Performance

Keep your introduction to the song simple and to the point. Say why the song moves you and this will help you get into your zone. Or break the rules: sometimes it can have more impact to just sing and play without an introduction. Make these decisions consciously, considering the emotional impact they will have.

Unless it's inappropriate to the material, smile when you perform your song. The act of smiling releases endorphin hormones, which can put us in a more positive frame of mind. Smiling also creates the correct mouth shape for 'calling' or throwing our voice. It looks good, too. Listen carefully to any feedback from the audience afterwards. If it's positive, it's generally sincere, especially if it's specific. You might be surprised how differently people react to a song, just as we may all see different things when looking at a piece of abstract art.

Recap of Key Points

- know the melody of your song well before you start
- find some suitable words
- find a set of chords, which you may need to transpose to the key of D
- find what key suits you without pitching it low
- relate the rhythm of the song with your right hand
- practice the song until it becomes second nature
- rehearse with a good posture
- warm up your hands and voice with exercises and chanting
- move around to dispel adrenalin
- introduce the song by saying what it means to you
- smile while you sing, unless it's inappropriate to the material
- focus on the meaning of the words to get into your zone when you perform
- afterwards, listen carefully to any positive feedback from the audience

I hope you found this article interesting and useful. Increasingly, I am giving voice classes at dulcimer festivals in the USA now. I should be delighted to work with you at one sometime. Meanwhile, happy dulsinging!

Dan Evans lives in Olney, England. He has been playing dulcimer for over 35 years, recorded 4 CD albums and made 13 international tours. In the UK, he leads highly successful voice workshops, which have been attended by students from all over Europe, who are often moved by the experience. www.english-dulcimer.com

The Ellan Vannin Tragedy

Ionian

words and music by Hughie Jones
arranged by Dan Evans

2. At one a.m. in Ramsey Bay
Captain Teare was heard to say
Our contract says deliver the mail
In this rough weather we must not fail

3. While ocean-liners sheltered from the storm
The Ellan Vannin on the waves was born
Their hold was full and battened down
As she sailed for old Liverpool town

4. With a crew of twenty-one Manx men
The passengers Liverpool business men
Farewell to mariners, I'll farewell
This little ship was bound for hell

5. Less than a mile from the Bar lightship
By a mighty wave Ellan Vannin was hit
She sank in the waters of Liverpool Bay
And there she lies until this day

6. Few Manx men will now remember
The third day of the month December
That terrible storm in ninety-nine
When the Ellan Vannin sailed for the very last time

This arrangement Copyright © Dan Evans 1999

Patterns To Take You Beyond Melody

by Stephen Humphries

There's a lot of music in this issue of Dulcimer Players News, but not all of it is arranged beyond a basic melody. This is a great place to start.

The hammered dulcimer is often considered to be a melody instrument. This is true; it can easily be the lead or solo instrument. However, it can also be an accompaniment instrument just as easily. Many times these roles will switch in the middle of tunes to allow other instruments to participate. But what if you play in a band where the hammered dulcimer isn't the lead instrument? How do you find your role in the group in a way that complements the other instruments or singers in the group? Let's find out…

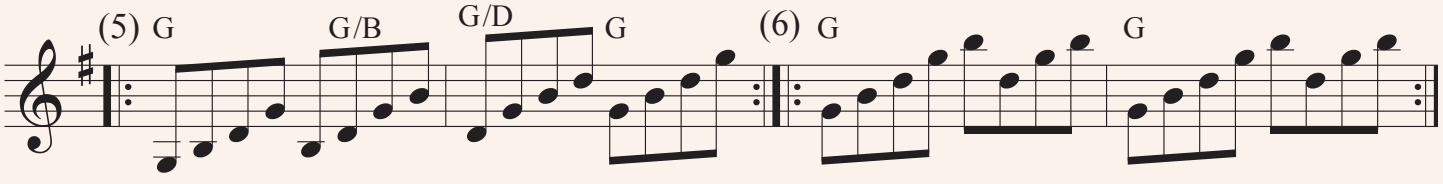
One nice thing about playing an accompaniment role on the HD is that you can explore some creative options that aren't always available when only playing the melody. Accompaniment parts can range from simple arpeggios (breaking up the chord so that one note is played at a time while moving up or down the instrument) to very complex rhythmic patterns played using specific notes within the chords. No matter what the style of music or type of accompaniment you are playing, however, to be able to play backup for another instrument or singer you have to know (and be able to play) the chords in the song. This is one reason that learning where chords are located on the instrument is so important. This article, however, is not about that process. Here we are concerned mainly with learning some specific types of accompaniment patterns.

The HD can play different types of patterns to provide an interesting texture and sound palate over which the melody can shine. These patterns may include arpeggios, stylistic patterns, rhythmic patterns, or melodic patterns. They may even use a combination of one or more of these. I like to think about accompaniment patterns as being played with either single notes or double stops.

Arpeggio Patterns

In this first line of examples, 1-4 below, the different arpeggio patterns are simple three-note patterns. These patterns outline the three notes in a G Major triad (G, B, D).

In examples 5 and 6 below, arpeggios are played in different inversions. In other words, think about having the notes of the chords laid out in a line two times with an extra "G" at the end, like this: G, B, D, G, B, D, G. Starting with the first "G," play four notes in a row. Next, return to the "B" and play four notes. Then return to the "D" and play four notes. Finally, start on the middle "G" and play four notes ending on the high "G." All of the notes played are in the G Major triad, they are just being played in different inversions.



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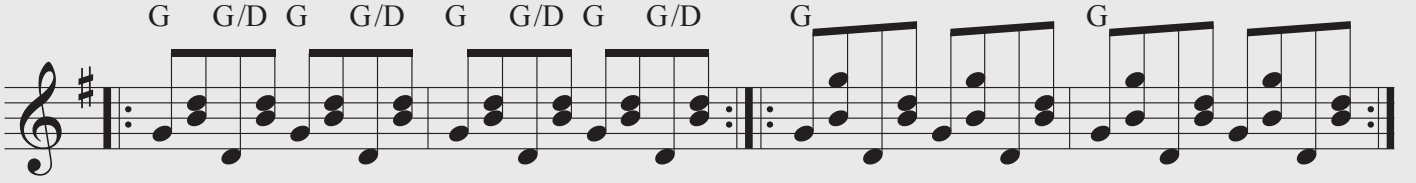
Stylistic Patterns

Fiddle Tune

The pattern below has a characteristic boom-chick sound that is often found in fiddle tunes or other similar styles. It imitates a guitar strum pattern that plays bass notes (Root and 5th) on the downbeats and other notes in the chord on the upbeats. I usually play this pattern with the right hand playing the low notes and the left hand playing the higher notes.

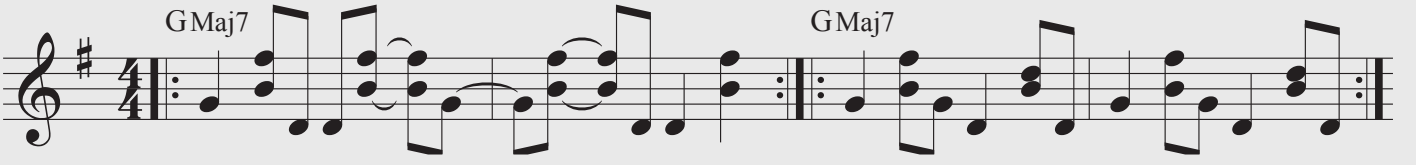


Waltz Pattern

The waltz pattern below is useful for songs in 3/4 time as well as some in 6/8 or 9/8 (including some Celtic pieces). Again, I typically play these patterns with the right hand playing the low notes and the left hand playing higher.

Bossa Pattern

The bossa pattern is useful for playing certain types of Latin jazz influenced music. The syncopation can be a little tricky; try counting out all of the 8th notes in each measure. Again, right hand low, left hand high.



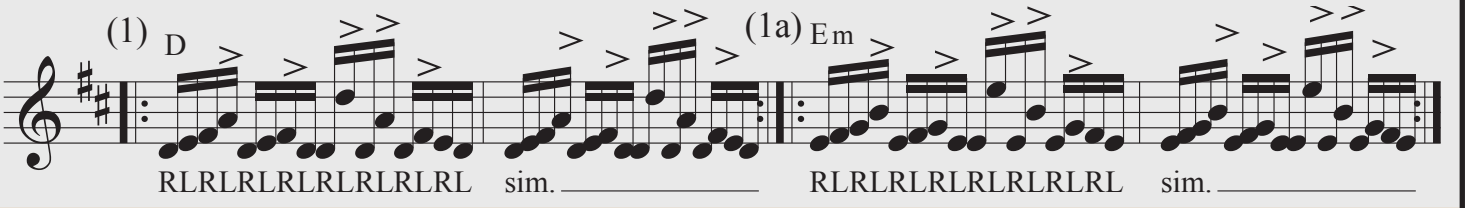
Rhythmic Patterns

For each of these patterns 1-4 below, you can play the hammering patterns on different notes as the exercises show, or you can play the same rhythms on a single note. These patterns are played on the Root and 5th of a chord, so in this case, D and A. If you change chords, find the root and 5th of that new chord and play these patterns on those notes (e.g. G–D, A–E, E–B, etc.). Adding accents to different notes will help to create different grooves.

Melodic Patterns

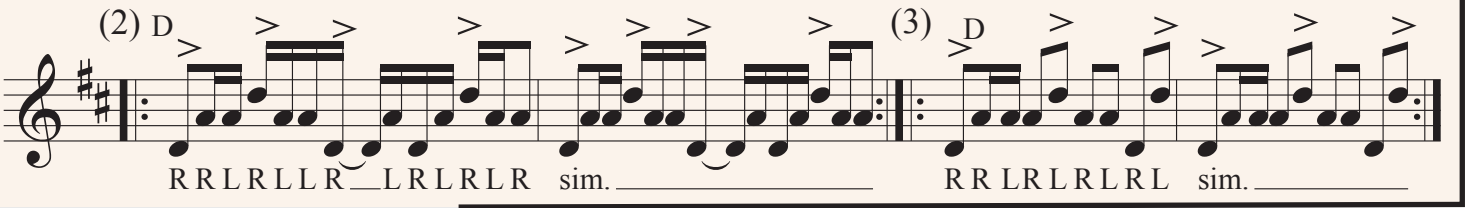
Root, 3rd, 5th

The first pattern below makes use of the Root, 3rd, 5th, and octave of a major chord, but also includes the 2nd note in the scale (E). Paying close attention to the accents is the main thing that will make this pattern work. The accents are somewhat syncopated and all of the notes should be played following the hammering patterns given. (1a) is identical to (1), only it is centered around an E minor chord instead of D Major.



Combining Melodic and Rhythmic

These final two patterns take a melodic & rhythmic approach to the three notes found in a D Major triad (D, F#, A). By following the hammering pattern given, you will be able to avoid crossing hammers while playing. Once again, by moving these patterns to new chords, you can create a very melodic and rhythmic accompaniment pattern that will complement other instruments and vocalists alike.



Stephen Humphries recently completed his Masters in Music Education and Percussion Performance. He and his wife Taryn live in Chattanooga, TN and even with all that education, he's still not smart enough NOT to travel and perform occasionally with Dan Landrum.

"Familiarity breeds contempt – and children."
- Mark Twain

Mark Twain did not intend this quote to apply to the composition process, but it certainly describes the genesis of this tune! *Liberty Reel* was one of the first fiddle tunes I ever learned to play. Eventually I stopped playing it in search of new tunes. Recently I have been recording a new CD of traditional music and returned to the roots of my dulcimer playing with tunes like *Liberty Reel*. It's amazing how much life there still is in these great tunes 25 years later! Thus, out of my contempt for the over-familiarity of this fiddle tune, its offspring, the *Liberty Waltz,* was bred.

About the Music:

My arrangement of this piece utilizes two forms of modulations: metric and modal. The most significant transformation of this reel to a waltz is the metric modulation from duple meter to triple meter. In simple terms, the meter changed from "Oom Pah" to "Oom Pah Pah." So you might be wondering, 'Where did the third beat come from?' In the A section, the 8th note on the first beat of each measure or the original reel becomes a dotted quarter note.

Figure 1 Liberty Reel A Part

The B section's theme consists of descending 6ths ($F^{\#}$ down to *A* and *G* to *B*). The extra waltz beat here is a repetition of the second 8th note in those measures.

Figure 2 Liberty Reel B Part

As you can see from the waltz version, the $F^{\#}$ - *A* 8th notes become $F^{\#}$ - *A* - *A* quarter notes (with some ornamentation).

The other type of modulation that I use in this arrangement is a modal alteration from D major to E minor. This drastic change to the character of the melody takes the tune through a dark journey and makes the subsequent return to D major all the more triumphant. The effect is that the tune takes on a typical storybook adventure: we meet the main characters (the A and B part melodies); the first character undergoes trials and tribulations; the second character rises to rescue them in a happy ending! The best part of this technique is that it is easy to do - simply play the melody one string higher. In fact, I do this with the standard fiddle tune, too!

Another compositional element worth mentioning here is the descending bass lines. This is one of my favorite ways to harmonize a melody because it gives the tune three part texture: melody, filler harmony in the rolls, and the bass line. As a pianist too, I prefer this type of treatment of a melody because my ears like hearing independent lines of music working together, or polyphony. In this way, the music has more depth and listeners can hear and appreciate something different in the layers of sound each time they listen. The chord notation required for this is called Slash Notation. The top chord letter is the actual chordal harmony used; the lower letter is the individual note or pitch that sounds on the bottom as the bass line. For instance, *G/F#* would be a *G* chord with an $F^{\#}$ on the bottom (probably walking between a *G* and an *Em*). If you play in a group, the bass player plays the bottom $F^{\#}$ note and the guitar would strum the G chord but with an $F^{\#}$ added as the lowest note. The dulcimer player gets to do both the tttt and the bass line as written!

When you superimpose a chromatic walking bass line as I do in the minor section, a kaleidoscope of new harmonies result. For example, if you start with the *E* minor and lower the root in half steps, you get:

- E G B = E minor
- E^{b} G B = Eb augmented
- D G B = G/D (G in 2nd inversion)
- $C^{\#}$ (E) G B = $C^{\#}$ half dim. 7
- C (E) G B = C Major 7

I hope you enjoy this "familiar" new waltz. It comes out of my book, T.N.T. Tunes 'n' Techniques for Hammered Dulcimer and you can find it on my new CD to be released this summer!

You can hear Mark's Liberty Waltz on the Sampler CD included with this DPN.

Mark Alan Wade is a Professor of Music at Denison University in Granville, OH. "Like" him on Facebook for updates and pictures from new recording sessions: see Mark Alan Wade, Musician. www.MarkAlanWade.com

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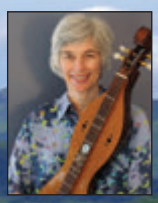

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THE MANDOLIN STRUM

On Mountain Dulcimer

BY JOELLEN LAPIDUS

The mandolin strum adds a rapid, shimmering, tremolo effect to the melody or the counter melody of a song.

If you like the sound of the mandolin when the player strums very rapidly over one of the double strings so the melody soars above all the other instruments or just plain jumps right into your heart: the good news is that you can do that on the mountain dulcimer!

The mandolin strum is produced by moving your pick rapidly back and forth over a string or (strings if you have a double melody string). I move my hand from the wrist, using my wrist as a well oiled hinge. Be patient with yourself. Not only do you have to learn the technique, but you have to build up your muscles to sustain the strum for any length of time.

To start, lets learn the mandolin strum on the melody string(s). Grab a finger pick between the thumb and index finger of your strumming hand, usually the right hand. I keep my pinky braced on the back of the fretboard to steady my hand. (See fig. 1) Some people like their hand free, floating in the air. Try both ways to see which one is for you.

To learn the strum, let's use the tune: "Will The Circle Be Unbroken". Pick out the melody by picking each beat of every measure with a simple up stroke or front stroke, or strum away from your body, i.e. towards the bass string. You'd never play the song like this, playing every beat, but this will help you learn the strum. The song is in 2/4 time which means there are 2 beats in every measure.

(see figure 2 on the facing page)

Next put 2 strums, one up and one down, on every beat.

(see figure 3 on page 21)

Now, playing the song with 4 strums per beat, you can count to yourself: 1,2,3,4/1,2,3,4 1,2,3,4/1,2,3,4 if that helps you keep steady and able to follow the melody changes on the right beat.

This is where you take the leap into the mandolin strum, whether you double your picking to 8 or 6 strums per beat doesn't matter. I suggest not counting. Push yourself to play as fast as you can while still

Figure 1

WILL THE CIRCLE BE UNBROKEN

TUNING: Mixolydian 151 DAD
STRUM: Mandolin Strum

Traditional

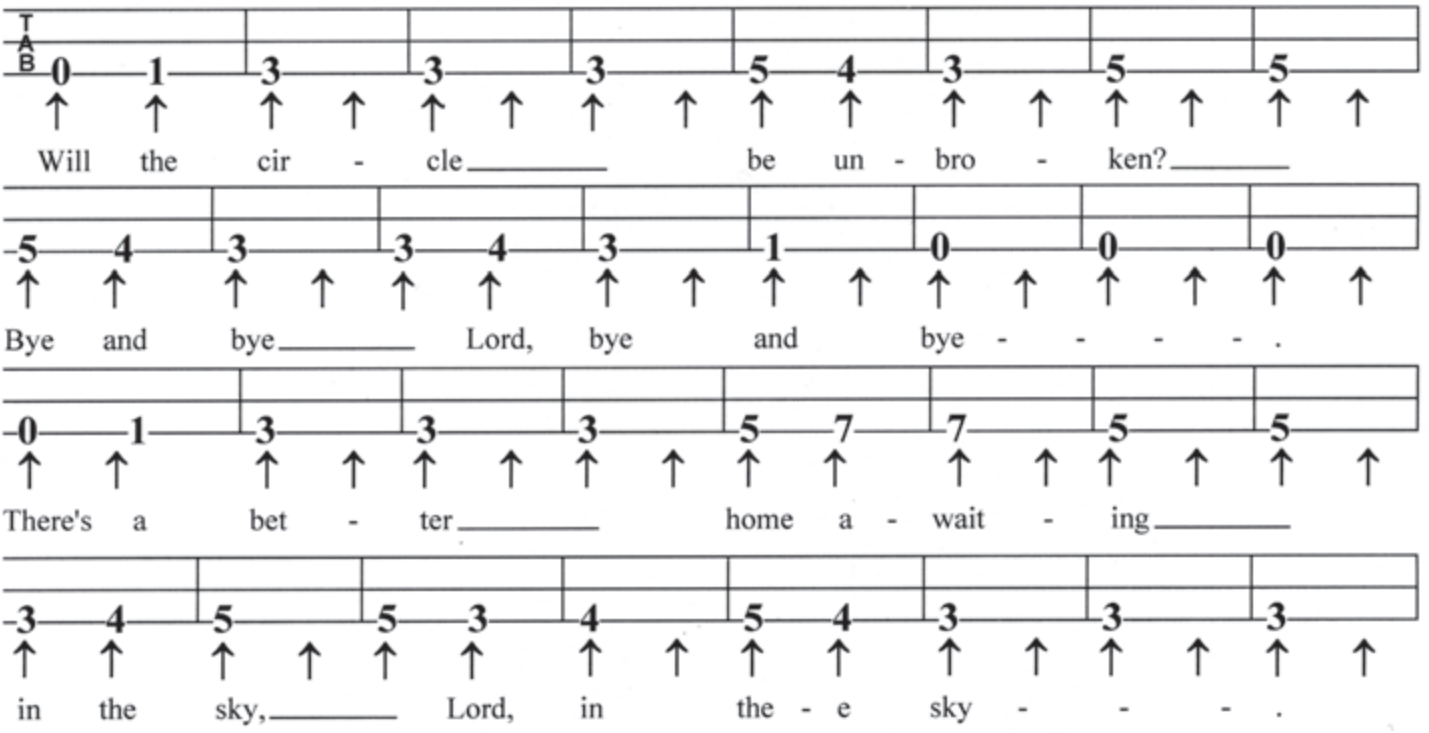
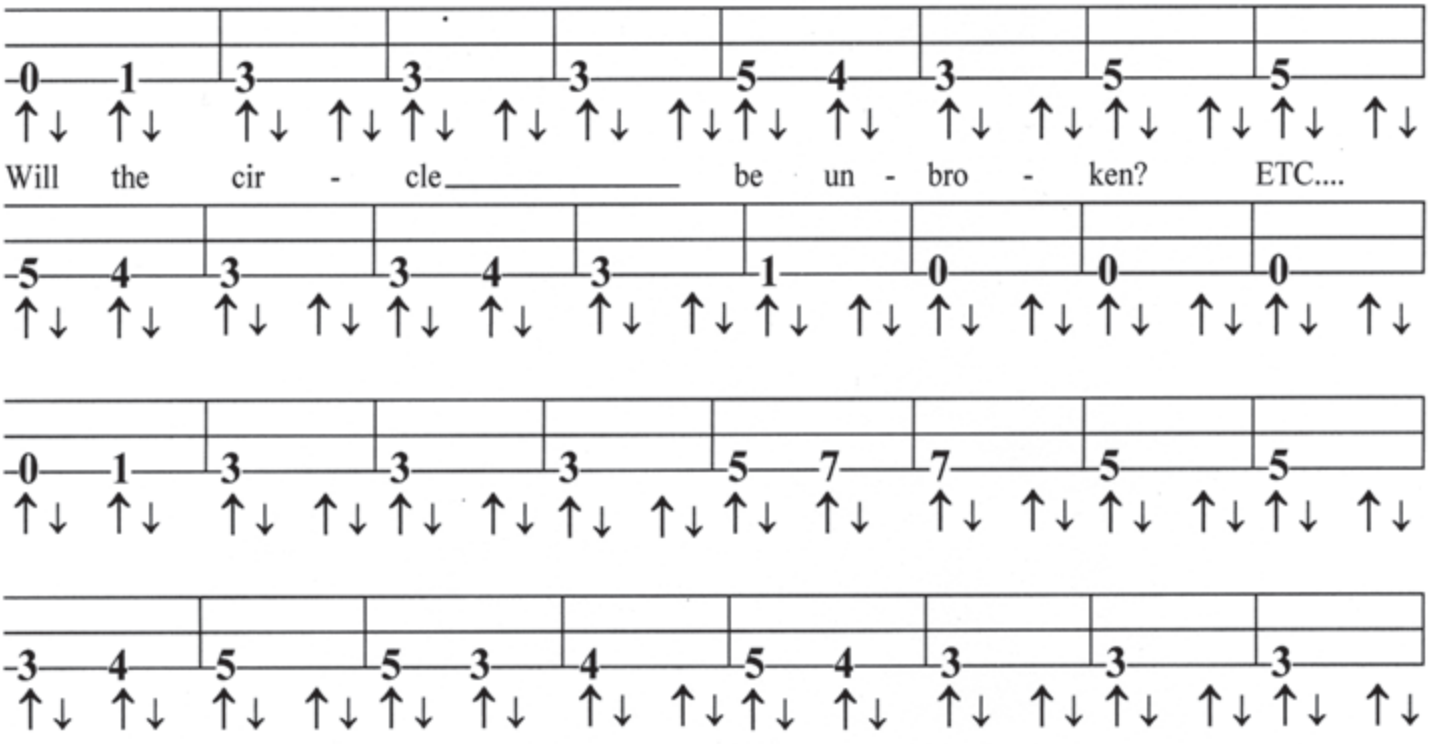


Figure 2



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keeping the melody changes on the correct beats. I've used a squiggly line to indicate the mandolin strum because to me it looks like how the strum feels. Perhaps you could imagine a hummingbird's wings: fast and steady. You want to keep a sense of each beat and where the melody falls at all times. Start slow and build up speed.

TO PLAY FAST, START OFF SLOW

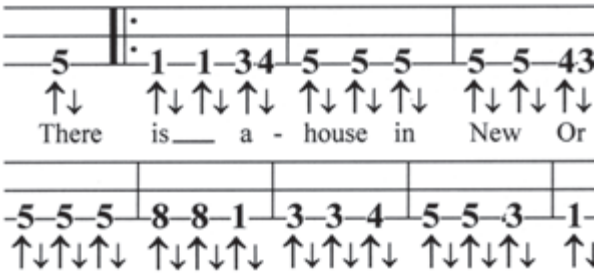
If you're having trouble, go back a step. Play 1 strum per beat, then 2 strums per beat, 4 strums per beat and then double that. (*see figure 4 on facing page)*

After you play "Will The Circle Be Unbroken" on the melody string, try the mandolin strum on the bass string. Remember, in the Mixolydian tuning whatever you can do on the melody string, you can do on the bass string.

Let's try the mandolin strum on the "House Of The Rising Sun". The tune is in 3/4 time which means 3 beats per measure. Follow the progression from 1, to 2, to 4, to rapid strums per beat. Remember, it's important that the note changes of the melody remain on the right beat. (Note that on some measures the melody requires and up-down strum. When you go to 2 strums per beat, that stays the same.)

(*see figure 5 on facing page)*

"House Of The Rising Sun" with 2 beats per measure.



I'll let you figure out how to play the tune with 4 strums per beat and then leap into the mandolin strum!

This strum takes time and practice to perfect. To build up speed, start playing 2 strums per beat, then 4 strums, then really fast, until you have a clear, continuous and fast strum, that keeps going while the melody changes.

The mandolin strum is beautiful by itself, but sounds best when played with another instrument. Have someone else play the chords to "Will The Circle Be Unbroken" and the "House Of The Rising Sun". Play the melody while they play chords. Make up counter melodies; stay on one note for a few measures; run up and down the scale; play random notes; play the melody an octave higher.

Most important: Have fun wih it! - Joellen

Figure 3

Figure 4

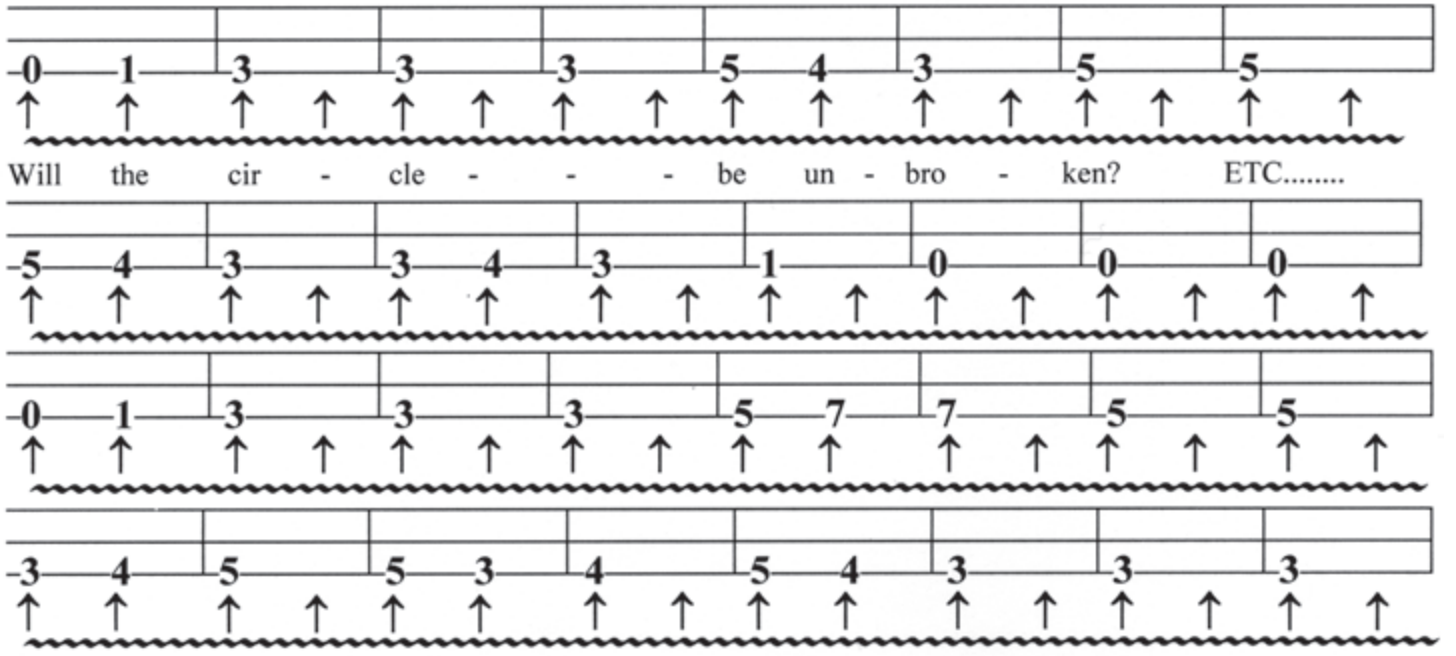
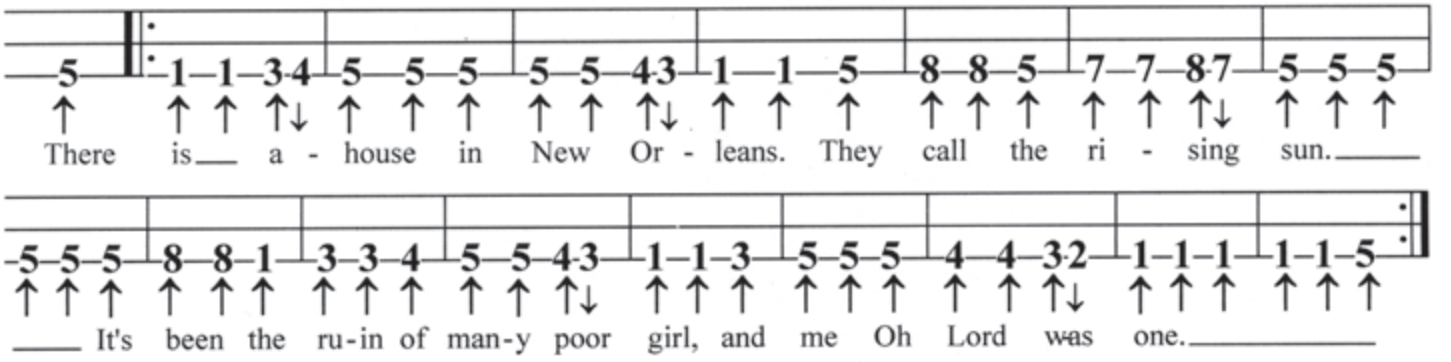
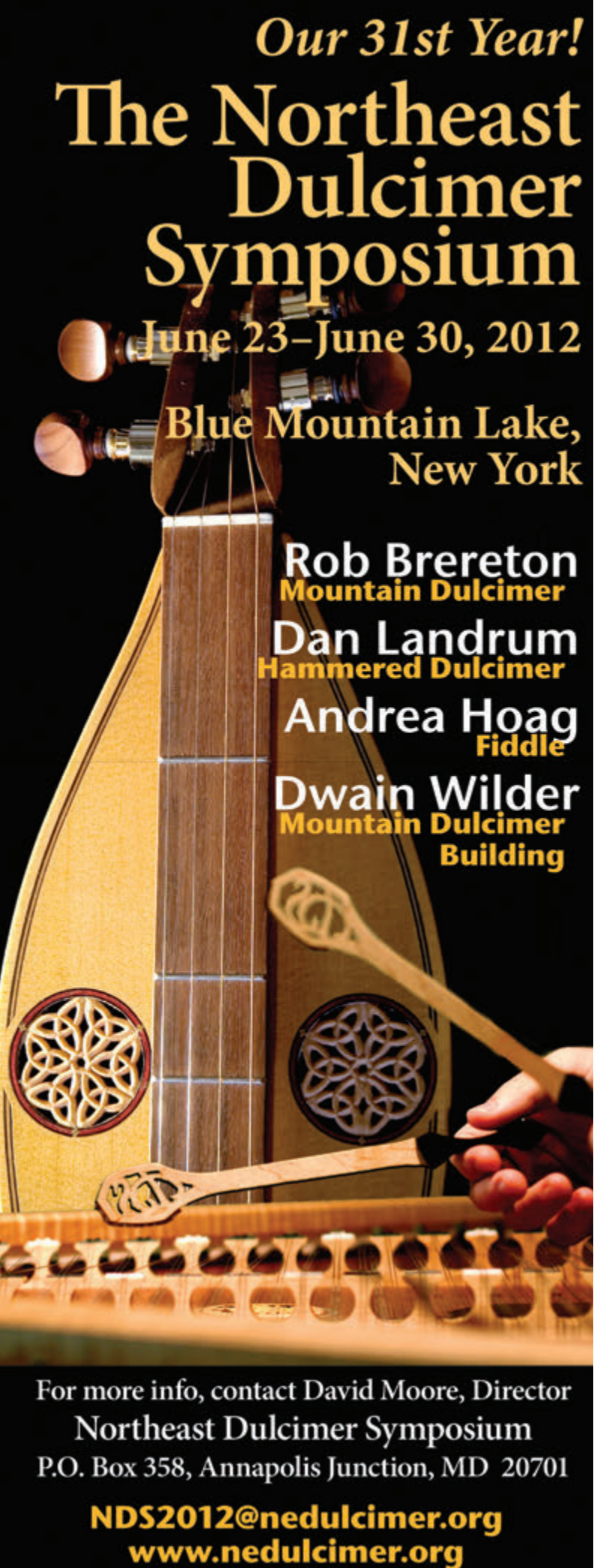


Figure 5





THE TUNES WE LOVE

BY DPN READERS

Song Title		
Abide With Me	12	23
This lovely hymn is one of my favorites and was one of the first hymns that I arranged for mountain dulcimer. Playing it always brings me a sense of peace and reminds me of beautiful Evensong services at the close of day. As an arranger, I also enjoy the way this tune lends itself to variations, from simple to complex, with lots of opportunity for moving inner voice parts. —Nina Zanetti, NY		
Amazing Grace		
Amazing Grace has been the anthem of our people, The Cherokee,since the relocation. (At least).—Kenneth Richard Nutt, MO		
Ashokan Farewell		
Besides its haunting beauty, it reflects one of the most important times in the history of the US - the Civil War. It is a great example of the ability of music to touch our souls and help us remember those important events (large and small) which make up our cultural (as well as our personal) history. —Lesta Cooper-Freytag, OH		
Benched!	18	39
This is one of my favorites of tunes that I've written - a happy little hornpipe in 3 parts (AABBC) that makes my feet tap and my eyes smile whenever I play it.—Marya Katz, VA		
Bile Them Cabbage Down		
You can teach it to almost any one in a few minutes and you can improvise and have fun with both the music and the verses.—Louise Bem, Pa. This was the first tune that my group learned to play. Each time we got together we would play it for 20 minutes, or until someone yelled "uncle". Later it seemed natural to take this name for our group, The Hoecake and Cabbage Family String Band. We now play many more tunes, but still enjoy playing "Bile Them Cabbage Down".—Jimi Johnson, AL *Editor's note: This was by far, the most selected song!*		

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Rick Thum

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Song Title		
Black Is the Color	25	27

Black is the Color was taken down in handwritten musical notation by the great British folk song collector, Cecil Sharp, from the singing of Mrs. Lizzie Roberts of Hot Springs, North Carolina on September 15, 1916. It is one of the jewels of his great work, English Folk-Songs From the Southern Appalachians. The mixolydian tune typifies the use of modal scales in old Appalchian music, which fascinated and enthralled early collectors. As Jean Ritchie said, the use of the ancient scales "accounts for what some city folks call the 'strangeness,' 'unearthly beauty,' and 'lonesome feeling'" of the songs. We love this authentic specimen of the mountain musical tradition, and we think that other mountain dulcimer players will love it too. It seems likely to us that this version is the source of all versions of the song that entered the post-World-War-II Folk Revival—Ralph Lee Smith, VA

Blue Mottetto	3	28

Blue Mottetto is an original composition I recorded on my CD Wind Drift.I chose this piece because it has all the elements that I love about playing the hammered dulcimer and combines my love of ancient modal melodies and cool rhythmic drones and chord clusters. It also lends itself to lots of variation and is fun to play as an ensemble or solo. The first section was inspired by a 12th century motet I play on the classical guitar. It is the basis of the composition and from this slow section, the piece evolves. I recommend not only playing it as written in the sheet music but I like to repeat Section A in different octaves and use the right hand to create alternating drones by playing the fifths of the chords while the left hand plays the melody in upper and lower octaves. Section B,I often improvise with doubling the notes, playing it in different octaves and with bass notes or just creating new melodies and variations. The next section- C- has the repeated note to create a pulse and then Section D elaborates on that idea by adding alternating drones. Sections C,D,E,F are fun to play and improvise with and it came about because the dulcimer's 5th string tuning arrangement allows a whole world of sound and rhythmic variations. Different players will discover their own way of hammering this tune but for me a left hand lead with horizontal patterns works best. I like the way the hammer's "jump the bridges" to pick up cool chord clusters with a percussive quality. Yeah to the dulcimer, my melody drum! I call this piece a spicy brew with sounds that are influenced by non-western scales and syncopated patterns and the unique string layout of the hammered dulcimer. The title Blue Mottetto came about because the word Blue represents to me the moody modal sound of the scales and melodies; and the word mottetto is a nod to my Italian jazz-piano playing dad, who was a major creative influence in my life. So…add some sauce, stir often and get Blue Mottetto—a "new dish." —Maggie Sansone, MD

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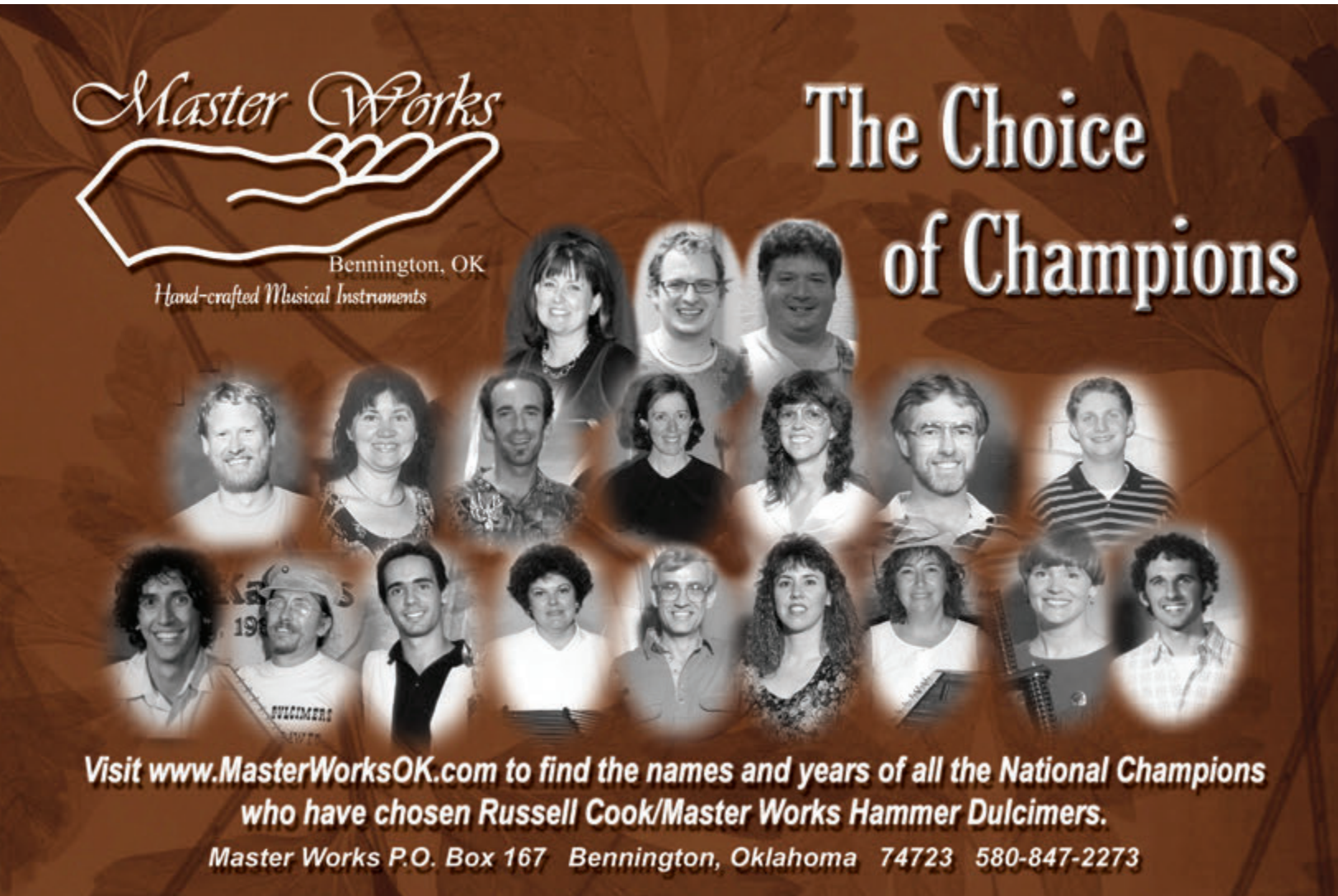
Song Title		
Boatman Dance	22	50
Because I can play it pretty good and it is a catchy tune.—Tom Harleman, IN		
Bouchard's Hornpipe		31
It has a catchy melody, nice rhythm, great Pachebel Canon chords in the B part, and is fun to play. I try to always play this in a medley at each dance I play and the dancers seem to like it a lot too.—Jon Weinberg, MA		
Calling Me Home	29	
One of the first songs I wrote on the dulcimer. I performed and recorded it in 1972. I digitally re-recorded it in 2004 and released it on my CD of folk songs: "Calling Me Home".—Ron Cook, CA		
Calling Out Your Name - Rich Mullins		
This is my favorite dulcimer song. From the intro to the end of the song, the hammer dulcimer in this song is amazing! The lyrics go well with the music, and they are full of truth and life. This is the song that began my journey with the hammer dulcimer.—Cris Jesse, OR		

Song Title		
Carolan's Farewell to Music		
It's absolutely profound and sublime: this lament for his own death is the greatest thing Carolan ever wrote, which is saying something. It's endlessly challenging to play, yet infinitely rewarding. After playing this piece hundreds of times, I never find that it comes out quite the same way, but rather always has something new to teach me in terms of dulcimer technique and musical expression. If there were only one tune that I could take along to a desert island, this is it. —Bill Collins, DE		
Cowboy Waltz	10	40
It was the first song I ever played where I could use my 1 1/2 fret. Plus I can imagine waltzing with some big hunk of a cowboy with my petticoats a twirling, while I am playing it:-)—Vicki L. Stuckert, OH		
Eight More Miles to Louisville		
Fun to play and fun to listen to. If you've got singers, it's also fun to sing.—Elaine Brogden, TX		



25 Black is The Color

Tune DAD
Mixolydian

Sung by Mrs. Lizzie Roberts
Hot Springs, North Carolina, Sept. 15, 1916

I love my love and well he knows.
I love the ground whereon he goes.
If you no more on earth I see,
I'll still love you as you love me.

The winter's passed and the leaves are green;
The time is passed that we have seen.
But still I hope the time will come,
When you and I shall be as one.

I go to the Clyde for to mourn and weep,
Unsatisfied I could not sleep.
I'll write to you in a few short lines,
To wish you love ten thousand times.

So fare you well, my own true love.
The time has passed, but I wish you well.
Perhaps some day the time will come,
And you and I will be as one.

I love my love and well he knows;
I love the ground whereon he goes.
The prettiest face, the neatest hands,
I love the ground whereon he stands.

This song was arranged for the dulcimer by Ralph Lee Smith and Madeline MacNeil

Blue Mottetto 3

Maggie Sansone

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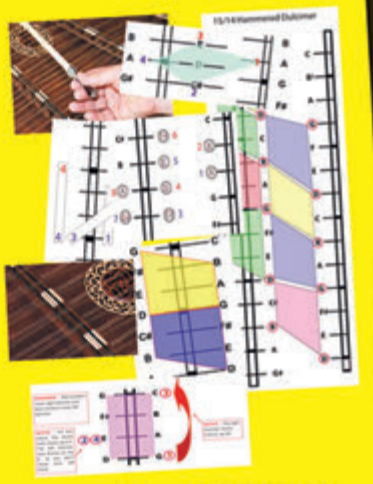

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"When I received my book, I read it cover-to-cover. Awesome! The lessons are easy to understand, and the step-by-step instructions and fully-illustrated diagrams accomanying each lesson make learning easy. This book is teaching me to do exactly what you said: to play the hammered dulcimer, not just some tunes ON the hammered dulcimer. Thank's, Jess! *MARY BORDMAN - DES MOINES, IA*

(See Mary's article - "Here I Come!" - in the winter, 2012 issue of DPN)

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Song Title		
Elk River Blues	2	32

As far as an "earworm" kind of tune, I've always been partial to this song. it has a simple but seemingly impossible to end melody line and the chord progression is also simple but unusually beautiful. I knew Ernie personally and took fiddle workshops from him in Elkins at the Augusta Heritage Center . Gerry Milnes was my primary fiddle teacher, and Ernie was his neighbor, so we heard lots of "Ernie" tunes in class. Coleen and I hosted Ernie, Gerry and Michael Kline at a house concert in our home back in the mid-80's when we lived in Silver Spring and we truly enjoyed everything about Ernie and his music. Ernie played almost exclusively in a cross tuning (either AEAE or DGDG) and Elk River Blues was no exception. The tune entered the dulcimer community through a number of fine recordings including a nice one by Steve Siefert and David Schaufer but I learned it directly from Ernie and Gerry. —Neal Walters, PA

Farther Along

My father grew up in the oral tradition, learning songs by hearing them sung, and he learned this song as Father Alone; surprisingly with the change of just a couple of words, it makes perfect sense. It was decades later when I heard a review of Trio and the last song on it was Farther Along that I learned the correct title of this song. When I got my first dulcimer, this was the first song I picked out by ear on it, first picking out the melody, and when I had learned the simple version, I then added chords to make it more beautiful. It reminds me of my dad and him sitting at the table singing his version of this tune and makes me wish he were here to hear me play it for him. I think he would have loved the mountain dulcimer.—Wanda Nyberg, OK

I love that tune and it is easy to play.—Robert T.Elgin, IL

Flop Eared Mule

It is a great fast paced tune in 2 keys.—Linda Parker, AL

Good Times with Good Friends	24	35

My dulcimer club decided to have a jam and social instead of our regular meeting. While I was waiting for people to show up, I took out my dulcimer and started playing around and came up with this tune. I think it expresses the joy that comes when good friends get together to share music and fellowship.—Ron Zuckerman, AL

Grandfather's Clock

Because it tells a story in such a way that you can visualize it, and then it touches the heartstrings. The fact that my dad taught it to me on a dulcimer that he made for me made it all the more special.—Cindy Jean Barbee, SC

Hatikvah

Just a great tune, played in a D-Mixolydian tuning, capo'd at the first fret to the key of Em.—Clay Butler, WA

Bouchard's Hornpipe

Mike Springer

Harmony staff by Jon Weinberg

Elk River Blues

Ernie Carpenter

transcribed by Doofus Music 2002

Song Title		
Hector the Hero		37
It is an old Scottish ballad, it is a haunting tune and it was a challenge to learn—Kathy Kennebrook, Florida I heard Johnny Cunningham's version of this lament on the "Celtic Fiddle Festival - Encore" CD and fell in love with it. Learning the story of Major-General Hector MacDonald and how James Scott Skinner wrote this tune in his honor adds to the story, but the tune itself is enough to carry the day.—Steve Smith, NC		
I'll Fly Away	11	41
I had no trouble deciding the tune I would choose if I could only share one to be passed on to future players. Everyone I've met (although a few won't admit it) loves a little gospel and bluegrass, and I've never seen anyone resist a smile, or fail to tap a toe, when I play "I'll Fly Away." Since 1929 – the year it was written – "I'll Fly Away" has become known as the most-recorded gospel song in history and it is loved by millions all over the world. The song's enormous popularity belies its simplicity on the hammered dulcimer. Players at the absolute beginner level can quickly and easily learn to play it in the key of G by droning the D on the left side of the treble bridge with left hammer, while playing the melody on the right side with right hammer. Left hammer moves only once during each of the A and B parts. After beginners learn the basic melody and drone (see accompanying music), they can easily add rhythms, rolls, and other embellishments, to make the song more interesting. And when players move up to intermediate and advanced levels of play, the song moves with them. In fact, one of my favorite songs to listen to on the hammered dulcimer is a version of "I'll Fly Away" played by one of the best hammered dulcimer players in the world. So for these reasons, if I could only choose one tune to share with future players, it would be "I'll Fly Away." —Jess Dickinson, MI Al Brumley wrote the song. I heard it 60 years ago on his front porch in Powell Missouri. Brings back great memories.—Gary C Lentz, MO		
In Kathy's Garden	15	56
When I wrote it, the melody and rythm made me think of the beautiful flower gardens that my wife grows every summer, and I envision my wife and grandchildren dancing and spinning around as they walk amongst the flowers. It makes people happy when they listen to it!—Paul Lounsbury, NY		
Itty Bitty Ditty		49
It is one I composed, and it is so simple, short, and catchy, that no one can resist!—Janet Harriman, NY		

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The Flower of Northumberland

Ionian mode

This tune is the source of We May and Might Never as heard in cut 21 on this issue's sampler CD.

trad. arr. Dan Evans

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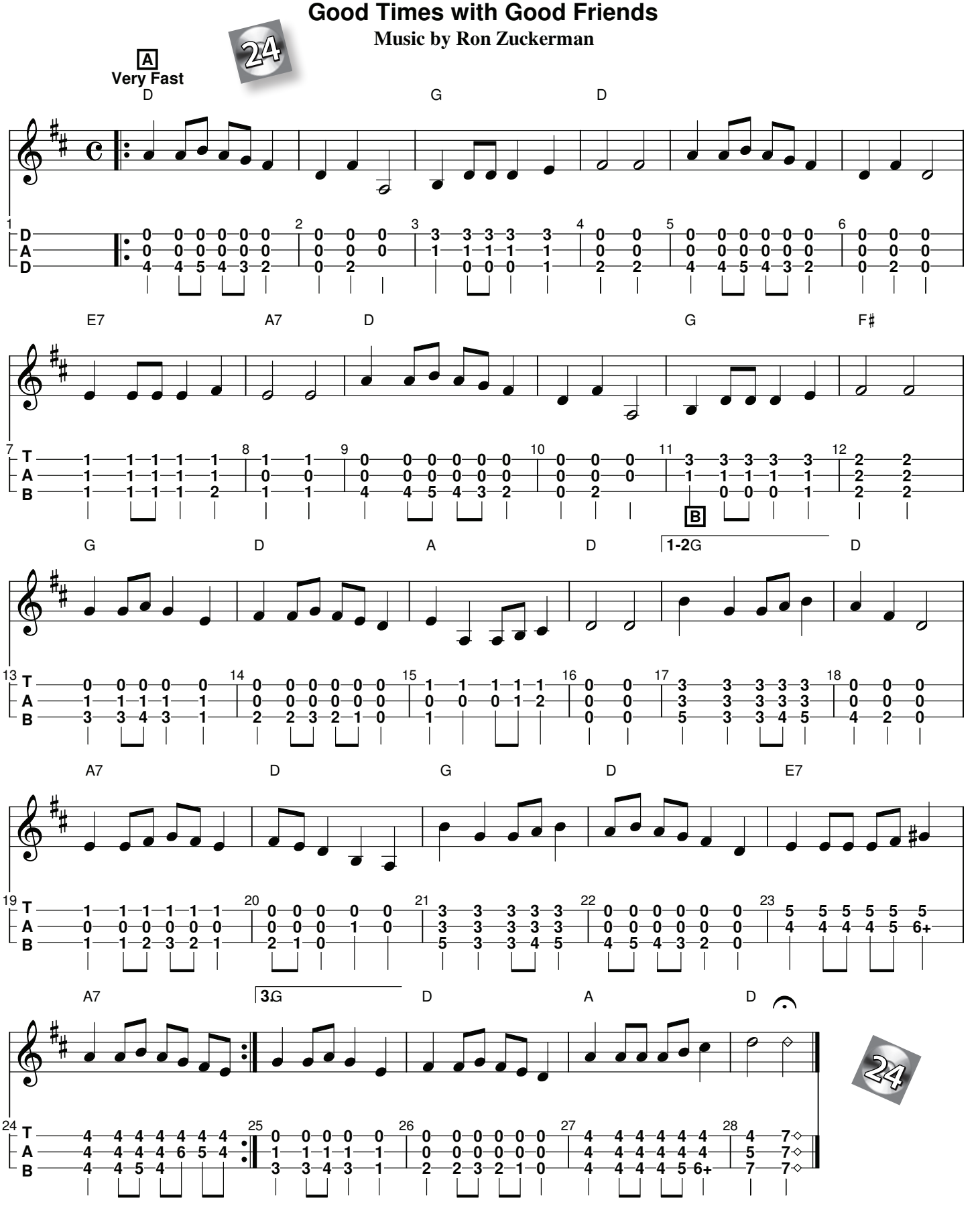
Good Times with Good Friends

Music by Ron Zuckerman



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Banish Misfortune

Traditional Irish

Roscoe

Trad., Arranged by Ilace Mears

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Hector, The Hero

Mountain Dulcimer: D-A-dd and D-A-AA **Melody: James Scott Skinner, 1903**

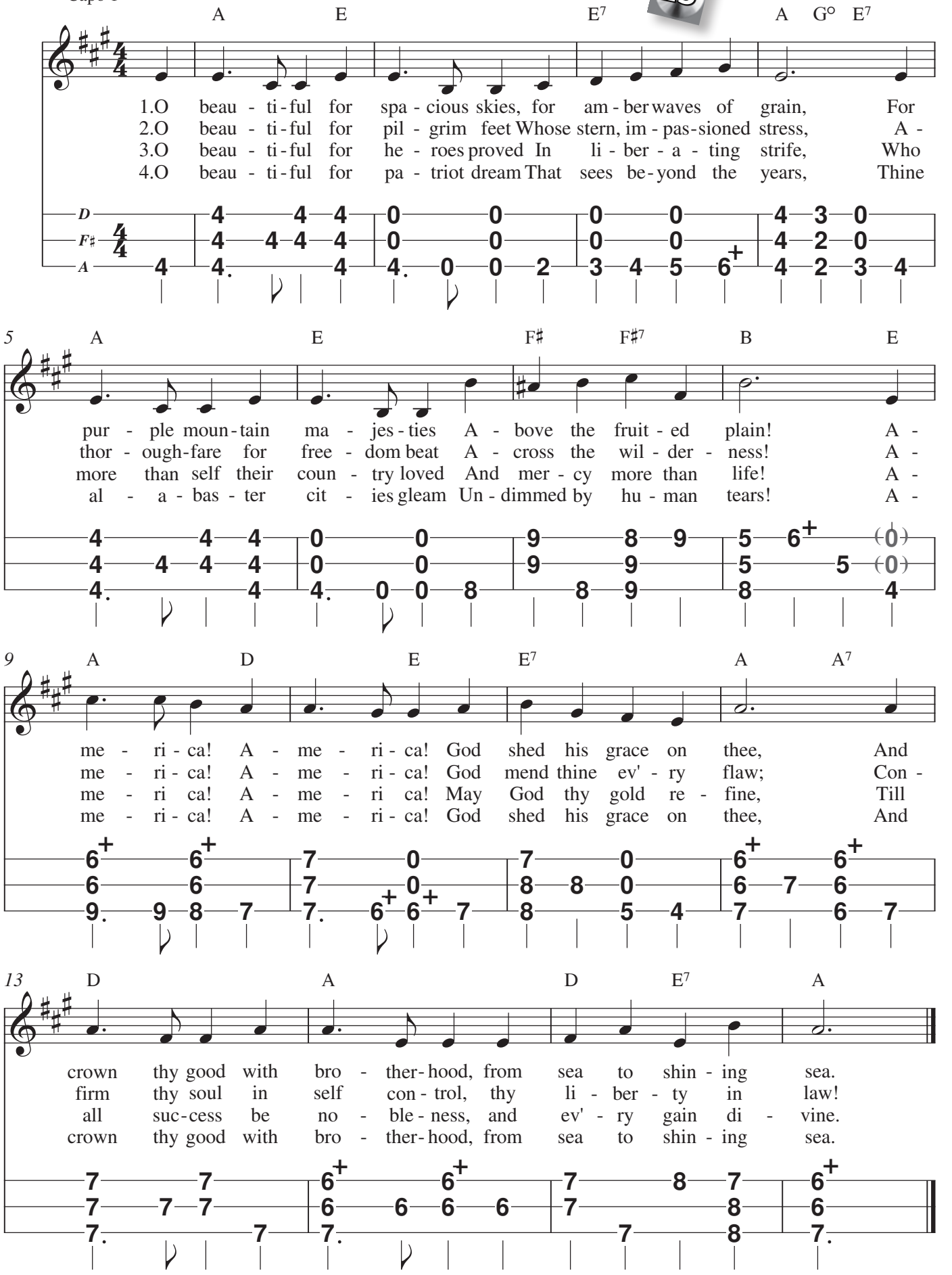
Mountain Dulcimer Arrangement: Steve Smith

America The Beautiful

(1910)

Tuning: D-F#-A
Capo 1

words: Katharine Lee Bates
music: Samuel A. Ward



dulcimer arr. Ruth Randle 2009

Benched!

Marya Katz

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Cowboy Waltz

10

Traditional

Tab & Arrangement © Vicki L. Stuckert 8/2004

Arrangement for beginners
by
Jess Dickinson

I'll Fly Away

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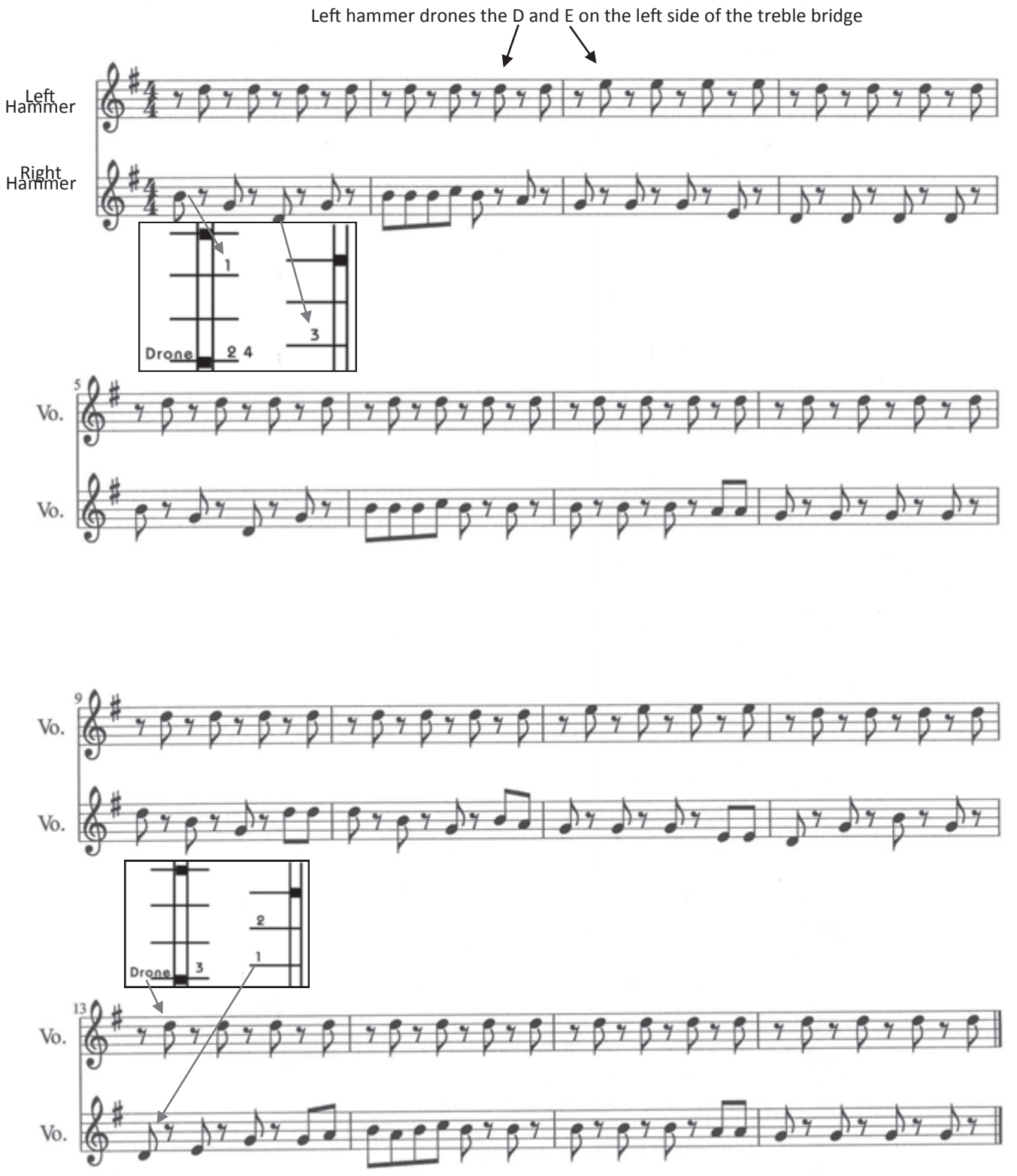
Albert E. Brumley



Japan 2011

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SONG OF THE WANDERING AENGUS
for mountain dulcimer and baritone voice

tab c 2010 b. r. ashley http://brashey46.no-ip.info lyrics by W. B. Yeats, tune traditional Irish

dulcimer tuned D-G-C, D dorian mode

D	0 0 0 0	0 0 0 0	0 0 0 0	0 0 0 0
G	0 0 0 0	0 0 0 0	0 0 0 0	0 0 0 0
C	4 4 5 5	2 2 4 4	0 1 2 3	3 2 4 4

I went out to the ha - zel wood, because a fire was in my head;

D	0 0 0 0	0 0 0 0	0 0 0 0 0	0 0-0 0
G	0 0 0 0	0 0 0 0	0 0 0 0 0	0 0-0 0
C	4 4 5 5	2 2 4 4	1 1 2 3 2	1 0-1 1

I cut and peeled a ha - zel wand, and hooked a ber-ry to a thread;

D	0 0 0 0	0 0 0 0	0 0 0 0	0 0 0 0
G	0 0 0 0	0 0 0 0	0 0 0 0	0 0 0 0
C	4 4 4 4	4 4 4 4	4 4 5 5	2 2 4 4

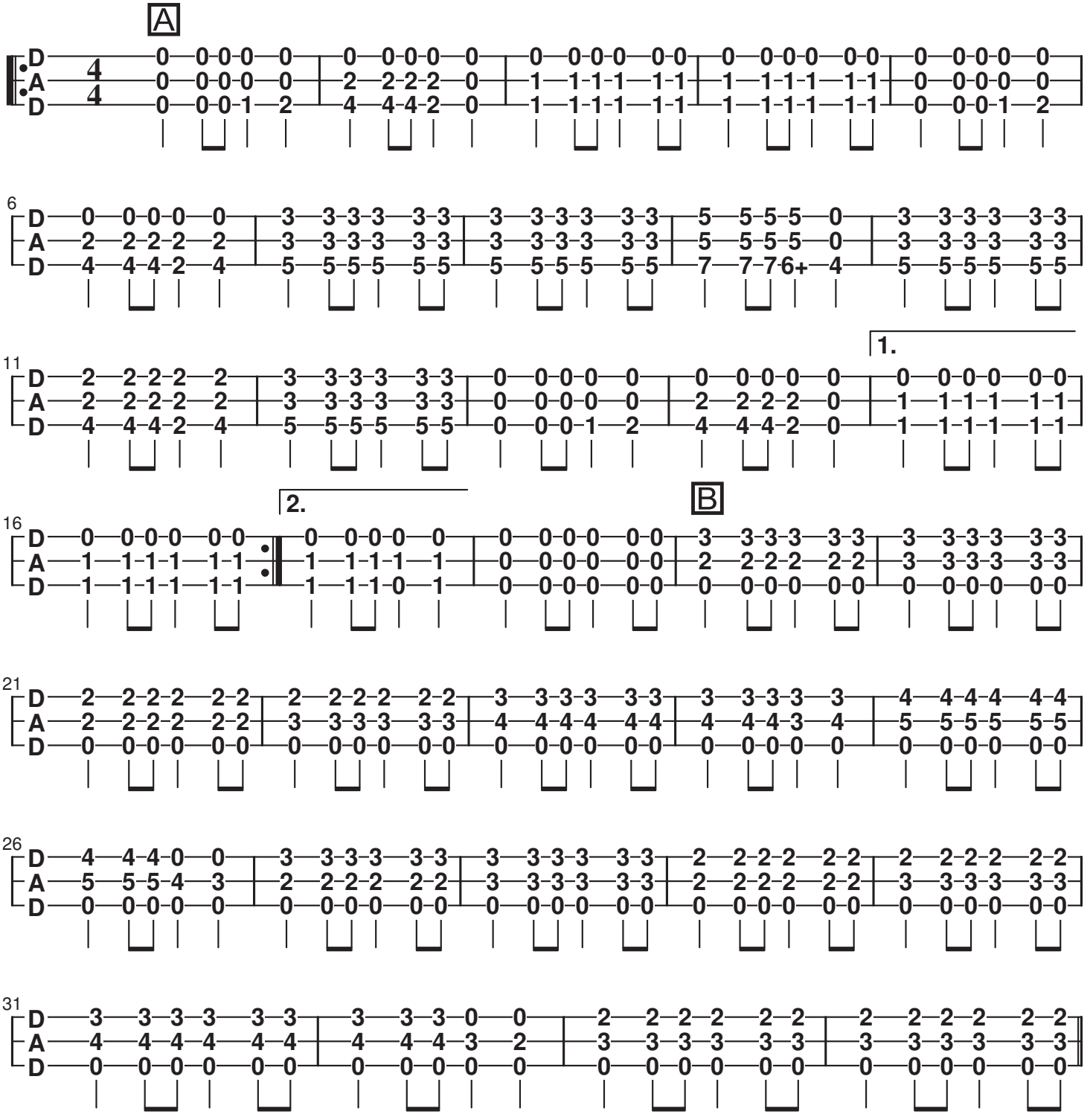
And when white moths were on the wing, and moth-like stars were flick-'ring out,

D	0 0 0 0	0 0 0 0	0 0 0 0	0 0 0-0 0
G	0 0 0 0	0 0 0 0	0 0 0 0	0 0 0-0 0
C	4 1 2 3	3 2 4 4	4 1 2 3	2 1 0-1 1

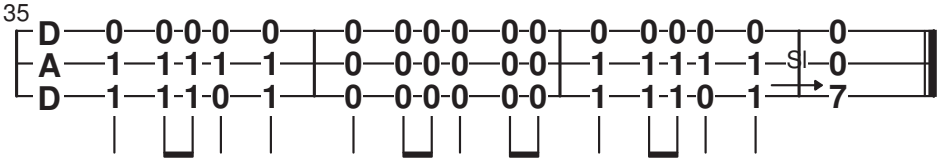
I dropped the ber - ry in a stream, and caught a lit - tle sil-ve-er trout ...

Journey's End

Nancy Johnson Barker

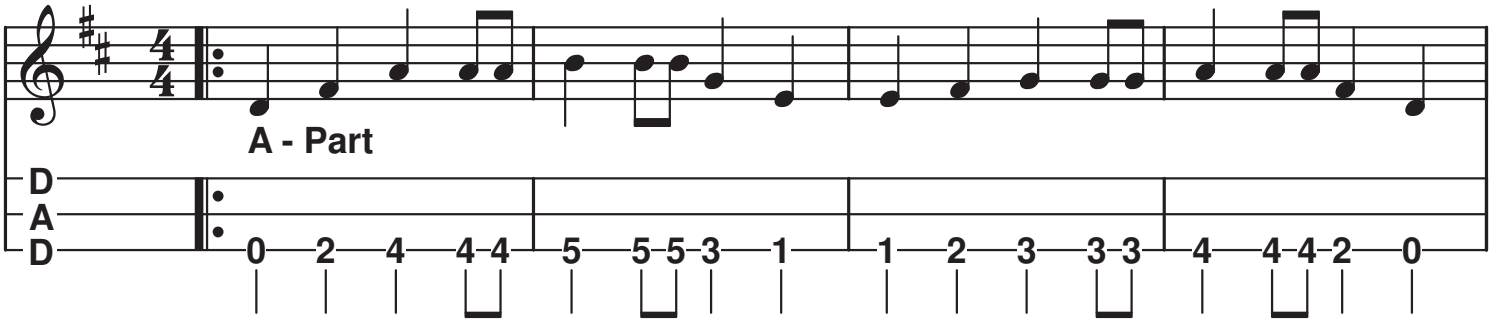


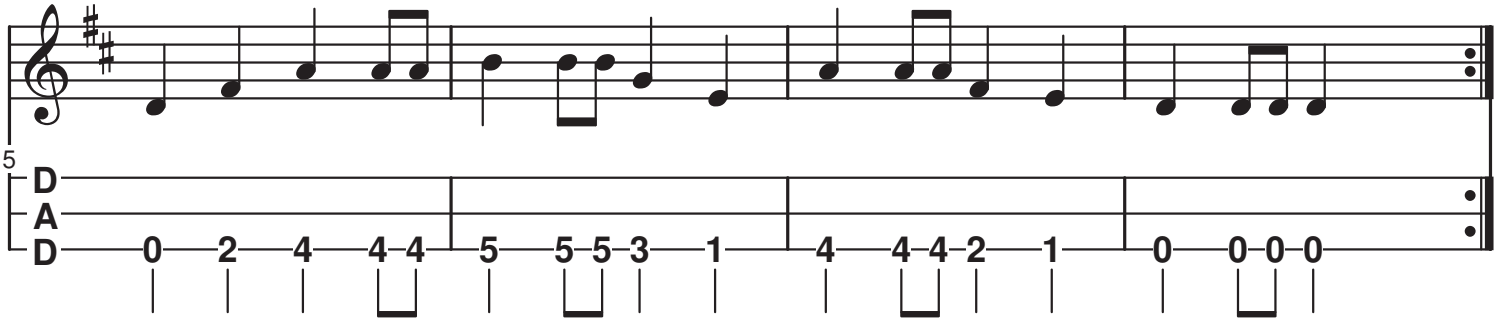
Repeat the A and B sections as many times as you like. When you're ready to end it, play through A only once and instead of using the 1st or 2nd ending, end with the following 4 measures.

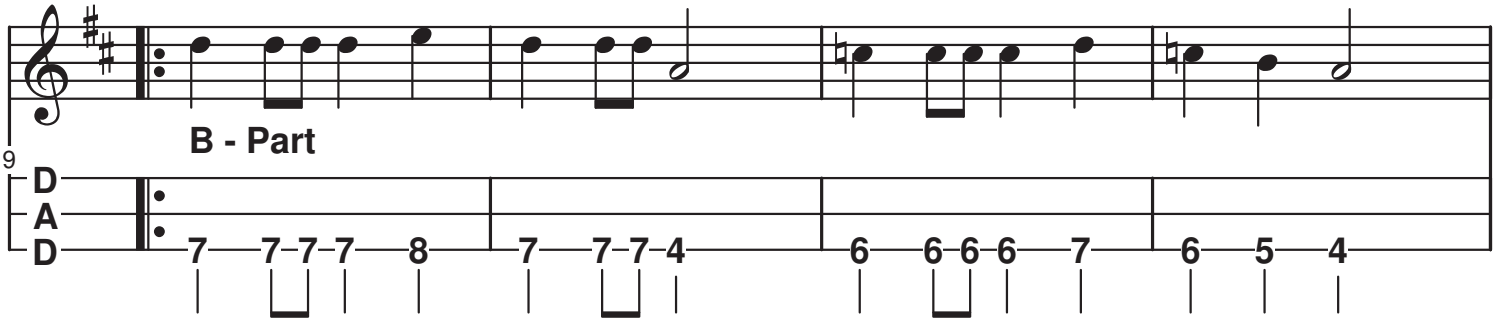


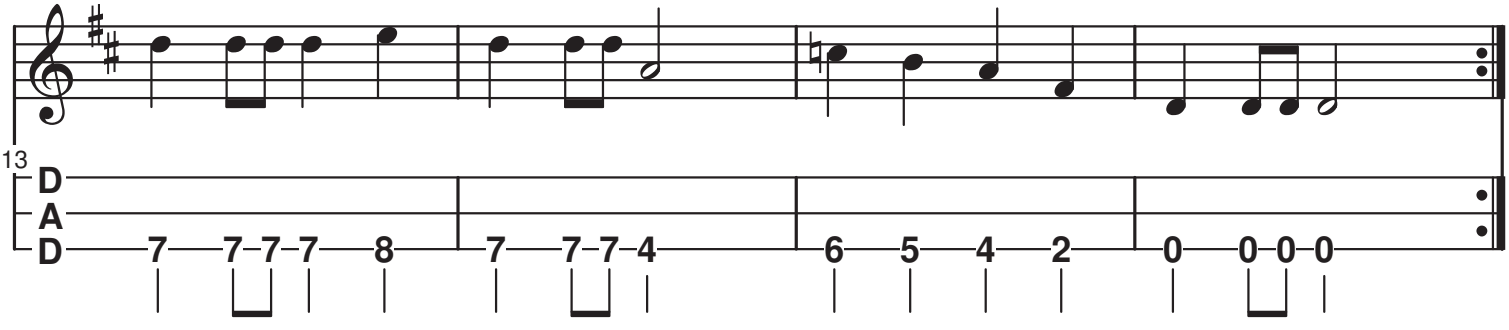
Goodbye Girls I'm Going to Boston

Traditional Arranged by Mary Z Cox









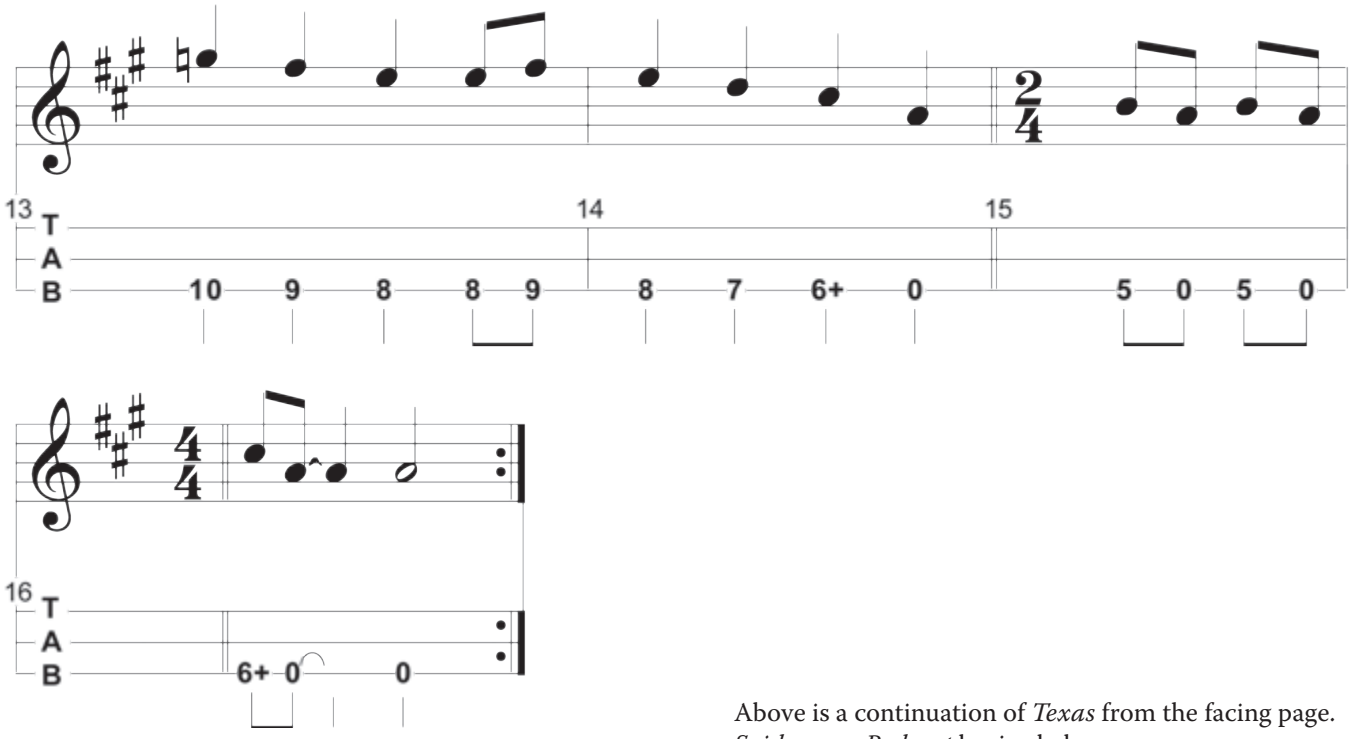
Texas

CAPO 4

Crooked tune!
Watch the time
changes!

6

Learned from the Wright Family



Above is a continuation of *Texas* from the facing page.
Spider on a Bedpost begins below.

Spider on the Bedpost

Written by Rick Thum

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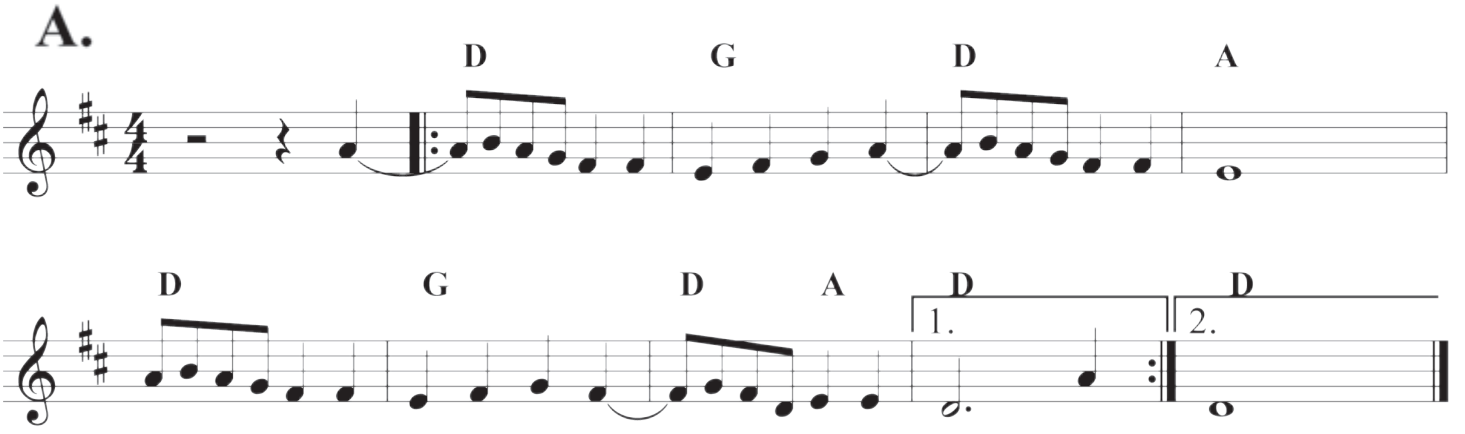

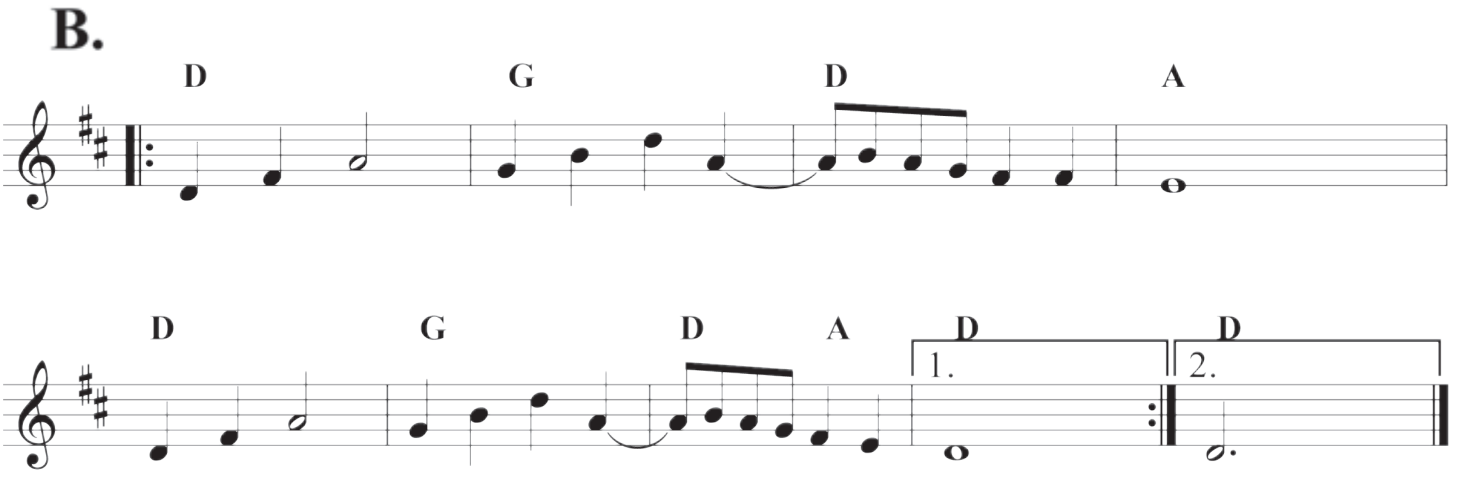

Midnight On The Water

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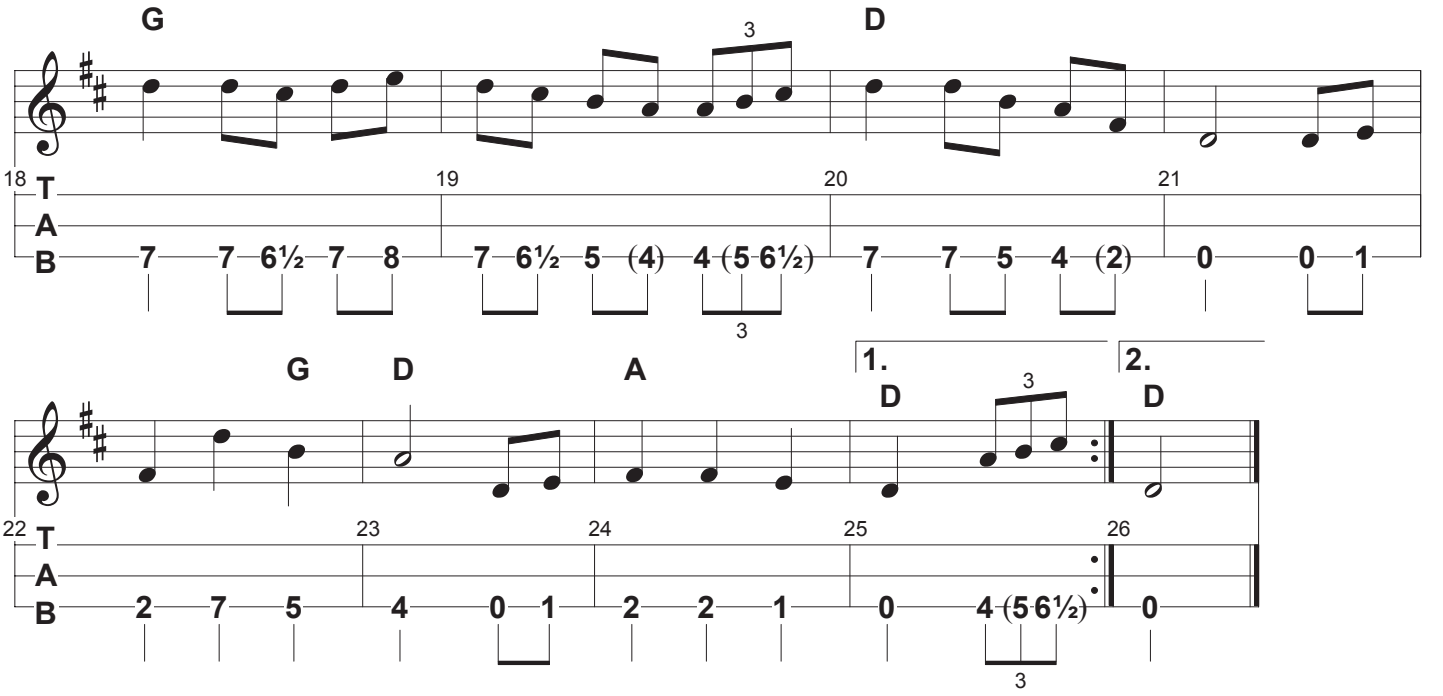

Above is a continuation of *Midnight on the Water* from the facing page.
Itty Bitty Ditty begins below.

ITTY BITTY DITTY

Janet Harriman

Boatman

This tune is sometimes played in A, capoed at 4, starting at the 9th fret.

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Song Title		
Japan 2011	17	42
This song is my gift to all, especially the people of Japan and other survivors of natural disasters. I was attending the Buckeye Dulcimer Festival March 2011 when the earthquake hit Japan. When I returned home my thoughts for people of Japan led me to compose Japan 2011. The first motif is a prayer for the people of Japan and ends with a chromatic scale symbolizing the earthquake. In the second motif the ocean buoys sound the warning of the tsunami. The third motif symbolizes the difficulties of the nuclear power plants. —Mary Lou Jubin, OH		
John Ryan's Polka		
John Ryan fits the dulcimer so well. It is easy to play. But, most of all, it is ALWAYS a hit with audiences. Nothing gets people's toes tapping better than John Ryan's Polka! Another reason is that you can play with the tune and create variations without too much trouble. I love it.—Vicki Gibboney, SC		
Lisdoonvarna		
It was the first tune I learned to play really well, it's fun to play and it's Irish. I learned it from Maryanne Samuels, who taught me to play Hammer Dulcimer.—Sheila Ryan, VT		
Midnight on the Water		48
It was the only song I could play when I visited The Dulcimer Shoppe in Mountain View, AR. I played every mountain dulcimer they put in my lap until I found my favorite: a walnut 6 string McSpadden. Midnight on the Water sounds lovely on my hammered dulcimers, too. The melody is simple to play and easily embellished.—Charlena Burns, KS		
Missouri		
It was fairly easy to learn, and makes me feel happy when I play it.—Carolyn Sherry, AR		
Song of the Wandering Aengus		43
I just love this bittersweet old minor-key Irish tune, as it matches so well to W. B.Yeats' lyric. Magic.—B. Ross Ashley, Ontario, Canada		
Near The Cross		
We should all want to be Near The Cross in our lives.—Donna Switzer, MS		
Old Joe Clark		
Old Joe Clark is a fun old-timey tune, shamelessly Mixolydian for that classic mountain dulcimer sound. —Bill Wake, VA		
Redwing		
One of my earliest memories is of my grandmother singing Redwing. For a long time I didn't know that it was a song somebody actually wrote; I thought Grandma made it up. My grandmother lived with my family and was born in 1883 so she was older than all my friends' grandmothers. I don't remember hearing anyone except my grandmother sing it. —Nancy L. Sherrill, IN		

Song Title		
Roscoe	23	36
Roscoe is a traditional U.S. tune that fills at least seven of the suggested criteria! I had a great time learning it in a jam during the 2010 Dulcimer Jamboree at the Ozark Folk Center. I learned it from Margaret Wright, who learned it from Samantha Oberkfell, who learned it from Ken Kolodner. It's easy to play (and teach), makes me feel good, makes people smile, sounds great in a jam (or on the street), and gets consistently stuck in my head.—Ilace Mears, MO		
Rosin The Beau		
It's a beautiful old time tune, that I do not have a great arrangement for. But, we have a friend named Richard Ash (Folkcraft) that plays a super arrangement of it all the time and I enjoy listening to it, and I would love to see a printed arrangement of it, the way he does it.—George, FL		
Seneca Square Dance		
A few months ago, my facebook friend, Doug Berch put a Betty Boop cartoon on his wall and the tune was "Seneca Square Dance." Thanks to him, that song has been ringing in my head quite a bit, so I had to tab it out and give it out to my friends to play with me. Its such a happy, fun tune to play!—Ruth Hulthen , OH		
September on the Mississippi		
This Larry Conger tune sounds beautiful on the mountain dulcimer. That song inspired me to learn to finger pick.—Barb Harrington, OH When I first started dulcimer, a wonderful lady met with our group to help us get started and give us some instruction. She played this beautiful tune for us and I immediately fell in love with it. I thought at the time that I'd never be able to play the song myself. That's been about 7 years ago and I still love the song and play it often from memory.—Gayla Luckett, KY		
Shady Grove		
Do it slow, do it fast, do it simple, do it complicated -- any way it's done, Shady Grove is a great song for dulcimer!—Lisa Waterman, CA		
Shenandoah		
I have simple noter style tab as well as more complicated tab and both are beautiful with this tune. It's haunting melody stays with you long after the song is finished. Sounds great when played with mountain dulcimer, hammer dulcimer and harmonica as a group.—Nan Rebik, CA		
Simple Gifts		
Because first, it sounds so perfect on the dulcimer, secondly, it is a well known tune. It is in the background of stores, restaurants, and ocassionally on TV so most people have probably heard it. Third it is not too difficult and even someone new to the dulcimer can learn the basic tune.—Jane Queal, KS		

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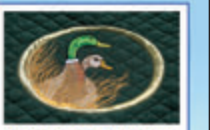
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Song Title		
Simple Gifts (continued)		
It's the very first song I ever played on the dulcimer (TAB) and it actually worked very well that first time. It's also a very pretty tune.—Cecily J. Roe, PA		
Soldier's Joy		
I first heard this tune played by Kevin Roth (on an LP in the 70s). It stuck in my head and has stayed ever since. It is easy to learn, giving confidence to a beginner player. And the tune is happy & lively. — Katherine Garistina, PA		
Star of the County Down		
I wish I knew. Lets face it, the lyrics are dumb as ducks, but the music is soul wrenching. The first time I heard it, it was being played on a hammer dulcimer and I had never heard anything hit me like that since my first child was born. My kids know to play it whenever I'm really angry...instant good mood. You mentioned some reasons to why I would pass this song on...."D" all of the above!—Barbara Sterchi, Texas		
T-Bear's Lullabye		
This is a tune written by Randy March-any for the hammered dulcimer and it sounds great on this instrument. It uses hand separation, which makes me feel like a real dulcimer player and has wonderful long arpeggios which makes my dulcimer sing so very sweetly. I don't have sheet music or a recording of it, and I'd love to have either or better yet both because from time to time I forget a phrase and have to fight myself to get it back. —Shirley Baird, Ontario		
Texas	6	46
I don't know what it is about this tune, but I could play it all day and all night; never get sick of it. The version I play has a lot of fingerprints on it, from Stephen Siefert and Rick Thum's groovy rendition to the Wright Family's lickety-split take. In fact, Hollis Wright is picking mandolin on this recording which was made at the Winter Creek Reunion 2011 in Bennington, Oklahoma.—Bing Futch, FL		

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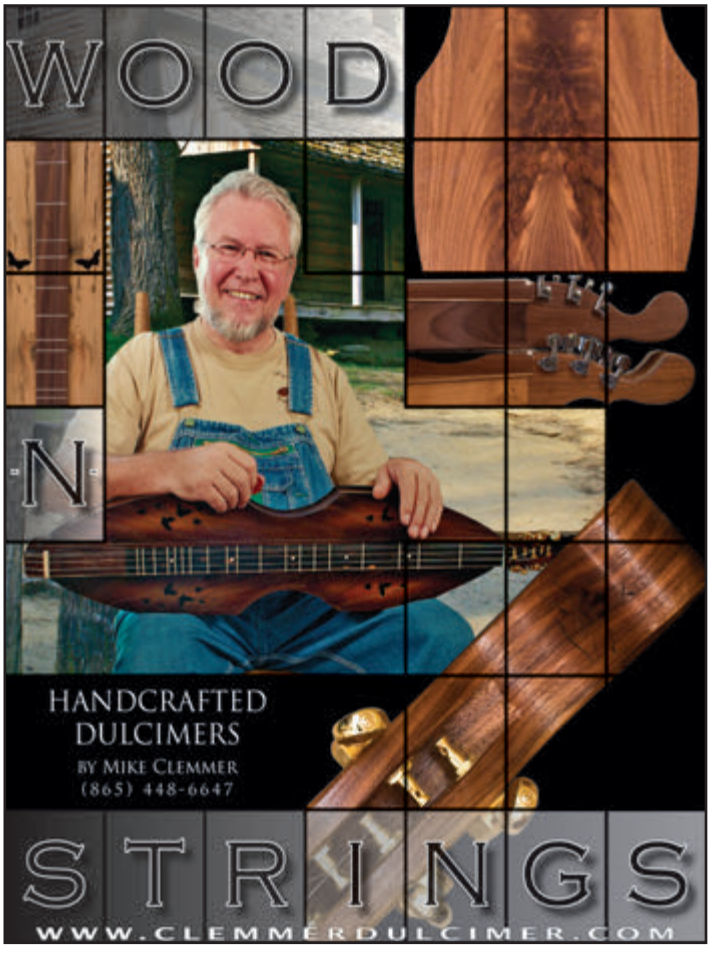

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In Kathy's Garden

Paul Lounsbury

Song Title
The Gale
The Gale is addictive. When you hear it for the first time, you have to hear it again and again, then you cannot rest until you have the sheet music and learn it yourself. It is an impressive tune when played before dulcimer newbies, and shows off one's skill at playing arpeggios. Every time I play it, I get compliments.—Charlotte Bruce, MI
Vincent's Starry,Starry Night
I heard Dave Haas and Bob Webb play it on their CD and LOVED it! I would love a Tab for it!—Karen Jo Kerst, OH
Westphalia Waltz
It is easy to play and makes us feel good after we play it!—Carolyn Moses, IN
w
It is the first song I memorized and I love to teach it to beginners. It is a song that can be tweaked and accompanied and harmonized with little effort. It is just fun; a true mountain song in it's complex simplicity.—Mary Grable, OH

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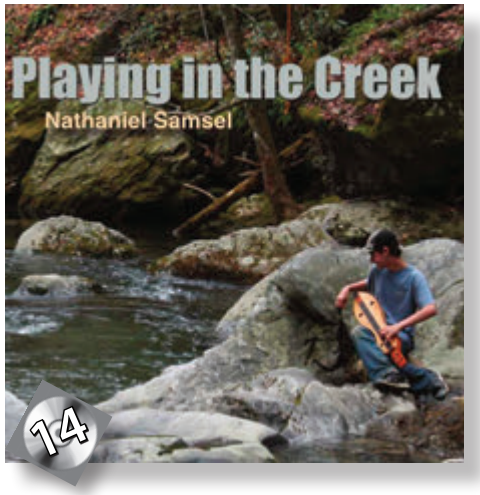
Playing in the Creek



Nathaniel Samsel

Stephen Seifert

Artist Statement: Playing in the Creek is my debut CD. Preparing for and recording this CD was a great experience. I recorded the CD with Stephen Seifert, and it includes a couple of songs that are duets with him. I recorded all public domain songs; however, it has a big variety of different sounding music on it. I am extremely happy with the way it turned out and look forward to sharing Playing in the Creek with you!

Track Listing: Cherokee Shuffle, The Old Rugged Cross, Reuben's Train, For the Beauty of the Earth, Blackberry Blossom, Wayfaring Stranger, Liza Jane, Greensleeves, Whiskey Before Breakfast, Just a Closer Walk with Thee, Fisher's Hornpipe, Be Thou My Vision

Nathaniel Samsel
173 Elsie Street
Clarkesville, GA 30523
nathanielsamsel@gmail.com
706-499- 2662

The Wren at the Window

Red River Breeze

Stephanie Taylor, Melanie Beck, Byron Dumas, David Magers, and Graham Burris

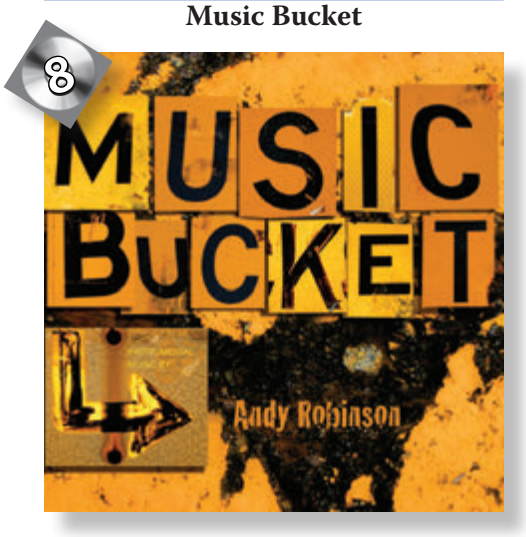
Artist Statement: Red River Breeze is

an acoustical, instrumental band from Clarksville, Tn that plays traditional Celtic, Renaissance, and world music, featuring hammered dulcimer, Irish whistle, fiddles, guitar, drum and upright bass. The Wren at the Window, the group's third CD, was recorded in Nashville and Chicago. Enjoy!

Track Listing: Down the Broom/Sleep Sound I'da Mornin'/Congress Reel, The Rowan Tree/Mairi's Wedding/Wha Wadna Fecht for Charlie?, The Wren at the Window, Scarborough Fair/Scottish Bransle, The Butterfly/Monaghan's Jig, Steph's Air, If You Will Not Have Me, You May Let Me Go, Shall I Sue, Dawn, Dear Dawn/Breton Dance, Lannigan's Ball/Cold Frosty Morn, Bally Loo Lammy, Blarney Pilgrim/Banish Misfortune, Wayfaring Stranger, Be Thou My Vision/Amazing Grace

Stephanie Taylor 931-801-0251
David Magers 309-360-5008

Music Bucket



Andy Robinson

Mike Keneally, Dennis Caplinger, Tripp Sprague, Carlos Olmeda, John D'Agostino, Nicki Elledge, David Ryan Norgren, Allison Boles, Mick Garris, Cynthia Garris, Chuck Elledge, Bill Birney, Jamie White, Doug Robinson, Coko Brown, and PJ Bovee

Artist Statement: Music Bucket is mountain dulcimer music for the adventurous listener. It's tuneful, fresh, upbeat, mildly psychedelic (yet non-addicting!), and fun. Many talented friends gave inspired guest performances and helped bring my arrangements storming to life.This music makes me smile, and I hope it will make you smile, too.

Track Listing: Yeah, The Golden Feather, November, Shhh, Cave Paintings, Cartoon, Tripletique, Supersong, Surge, Still I'm Sad, November Too, Boojy, The Open Door

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Tunes Twice Stitched

Kristin Gitler and David Golden

Artist Statement: We had been collecting and playing French Canadian fiddle tunes for quite some time, and had amassed such a collection that we decided it was time to record them and share our love of these sassy tunes. Surprised that there were no tab books available for French Canadian music, we added that to our project as well. The tunes include some hoppingreels, jigs, galopes, a cotillion, and a few gentler waltzes.

Track Listing: Galope de la Malbaie, Gigue des Capuchons, La Pěcheuse, Le Rěve du Quěteux Tremblay, 6/8 en Sol, Marie, Sauce ton Pain; Reel St-Antoine; Reel Eugéne; Reel de Ti-Pit; La Guenille; Un Canadien Errant; Gigue du Forgeron; Reel du Cultivateur; Polka Française; reel des Ouvriers; Gigue du Paroissiens; La Gracieuse, Reel des Jeues Mariés; Cotillon de la Baie-Ste-Catherine; Port Joli; Reel de Tadoussac; Valse de mon Pére

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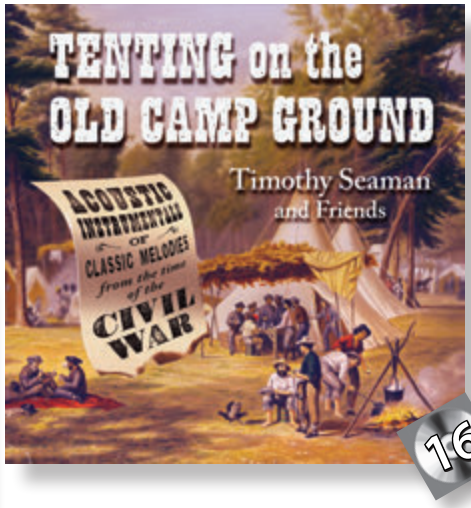
Tenting on the Old Camp Ground



Timothy Seaman

Ann Robinson, Joe Healey, Peter Budnikas, Henry Smith, Howard Nilsen, Bill Gurley, Robin Jester, John Dooley, Ouida Archinal, Phil Skeens, Pat Sullivan, Alan Stokes, Joel Stokes, Steve Tewksbury, and Chris Mills

Artist Statement: For the 150th anniversary of the Civil War we've recorded 74 minutes of instrumental versions of 44 notable tunes from the period, both folk melodies and gems composed by Stephen Foster, William Bradbury, George Root, and others, with great respect for the sources but exercising our own artistic natures!

Track Listing: Angelina Baker/Some Folks/Angeline the Baker; Aura Lea/Lorena; Johnny Has Gone for a Soldier (Shule Aroon)/When Johnny Comes Marching Home; Old Folks at Home/My Old Kentucky Home, Good Night; Ring, Ring the Banjo/Oh! Susanna/Kingdom Coming (Year of Jubilo)/The Yellow Rose of Texas; Nashville/Soldier's Return/The Solid Rock; Marching Along/Goober Peas; Sweet Hour of Prayer/He Leadeth Me; Wade in the Water; Near the Cross; Just Before the Battle; Mother/Weeping, Sad & Lonely/The Vacant Chair; Sculley's Reel/Tramp! Tramp! Tramp!; I

Hear Those Gentle Voices Calling; Beautiful Dreamer, Nelly Bly, All Quiet Along the Potomac/Somebody's Darling; Gentle Lena Clare/Gentle Annie; Motherless Child/Nobody Knows the Trouble I See/Go Down, Moses/He's Got the Whole World in His Hands; Dixie; Tenting on the Old Camp Ground; The Bonnie Blue Flag/The Battle Cry of Freedom/Home! Sweet Home!

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Girl with the Banjo Tatoo

Mary Z. Cox

Ellen Sheppard

Artist Statement: Here's an old-time recording for you: "The Girl with the Banjo Tattoo" by Mary Z. Cox, consisting of 14 old-time tunes on eight different banjos in 10 different tunings! Stand-out cuts include "Sweet Bama" on a custom Chuck Lee paired with dulcimer; "Last Chance" on a cigar box banjo in fDFCD, and "Chickens Crowin' at Midnight" on a Bowlin fretless (dADF#A) paired with a banjolin. Just tunes, performed solo or duet, no singing, yet somehow a lot of variety. Good Stuff! "Don Nitchie - Banjo Newsletter/August 2011 (Aug 8, 2011)

Track Listing: Last Chance; Chickens Crowin' At Midnight; Scarborough Fair; Whiskey Before Waltzing with Soldiers; June Apple; Goodbye Girls I'm Going to Boston; Morning Has Broken; Sweet Bama; Pretty Polly; Gaspe Reel; Julia Delaney; Star of the County Down; Needed Time; Chinkapin Hunting

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Blues Method for the Mountain Dulcimer 101

Author: Bing Futch

a review by David Droge

I have been waiting for this book ever since I found Dulcimerica #157 and #158 on YouTube. Although available for repeated viewings, these fast-paced blues lessons with Bing's talk of Pentatonic Minor Blues Scales triggered my music theory anxiety. When the release of the Method book and CD was announced on his website, I ordered it immediately and raced home every day to see if it had arrived. When it did, I was not disappointed.

Although it carries the title "Method. . .101," foreshadowing a "102," the book is a complete introduction to playing blues music on the mountain dulcimer. In the social network ads for the set, Bing claims it is useful for other instruments as well. Those players will have to judge its effectiveness for themselves, however.

Bing has opened up and made accessible to the MD community a powerful and fun-to-play category of American folk music. In the book, playing the blues starts with the first exercise, right after suggestions for blues masters to listen to. From the opening lesson the dulcimer player can make blues music!

This Method book reflects a wise, patient and generous teacher, which should come as no surprise to anyone who has attended one of Bing's workshops. Each of the book's chapters reflects a different element—rhythm, chords, bass and lead lines. The accompanying well-labeled CD tracks help translate the notes and tab on the page into real and recognizable snippets of classic blues tunes.

Embedded in the book are "Mr.Myagi" moments ("Wax-on, Wax-off Danielsan"). Like the young hero of *The Karate Kid*, some may find the arcanely-worded Pentatonic Minor Blues Scales in several keys in the middle of the book puzzling and monotonous. They are not to be avoided. Essential to playing the blues is the ability to change keys while playing individual notes. Attention to these exercises will give a player ideas for leads and riffs up and down the fretboard. The scales, especially when played across all 3 strings, provide a solid foundation that supports blues-y improvisation.

Included are several fully tabbed-out tunes. The fun and challenge of the method, however, is to help players use elementary music theory to follow the musical pathways charted by pioneers who invested countless hours on their front porches making wonderful sounds on store-bought acoustic guitars. By calling the book a Method, Bing invites players to use the tools of modern music theory, as well as our highly-developed education system—who doesn't understand the "101" shorthand for an introduction?—to take dulcimer playing in a new direction.

The mountain dulcimer is easy to play but difficult to play really well. Bing has found a place between the note and drone traditional technique and the flying fingers virtuosity of accomplished Celtic and American fiddle tune players. He has also linked the dulcimer with another great tradition of roots music. After all, the blues gave us jazz and rock-n-roll.*

This affordable book finishes with a real treat. The CD contains five pairs of full-length blues tunes in different keys. The first tune in each pair features Bing playing lead. Following his *Dulcimer in the Band* precedent, the second tune has background instrumentation so a player can improvise as well. Many hours of fun await a player who studies this method. A dulcimer will make different and wonderful sounds when played in the blues tradition. A whole new group of jamming partners could be approached by a player who has become even minimally accomplished in this Method. Of course, we will not abandon our fiddler friends.

I'm working through the book in preparation for the final exam. I can hardly wait for Method 102.

*The tragic story of the exploitation of early blues musicians is a central theme in the history of rock music. We can repay these pioneers by contributing to programs that help support them financially. Several of these programs have accessible websites.

Down the Old Dirt Road

Artist: Rick Thum

a review by Dan Landrum

It is tempting, when writing a review of a Rick Thum CD, to write about Rick instead of the music. He's perhaps the most sought after festival teacher that's ever hammered a dulcimer. I don't know anyone who works harder, and deserves his success any more. It would be easy for a guy who's honed his skills like Rick has to just sort of toss a new album out there every now and then. This is absolutely not the case with Down the Old Dirt Road. There's something amazing about every cut and he absolutely nails it - every aspect of it. C'mon Rick, give the rest of us a break will ya? <GRIN>

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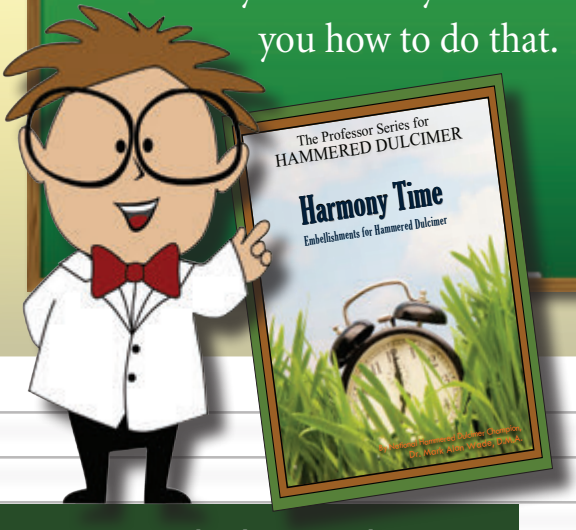

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This CD is everything that makes a Rick Thum performance fun and something you want to see again, and again. My first listen was similar to the way I, and I suspect others, often experience new music: puttering about doing chores. In this case I was in our backyard on a lovely sunny day. The music was perfect. I found myself smiling unexpectedly and 'seeing' Rick playing these songs. It made me want to abandon my chores, get my instrument out and play some good time music - OK I confess, I actually did and I think it will do the same for you.

It was "Spider on a Bed Post" that first sent me to my instrument. I wanted to see just how complex it was, and since he's graciously included the sheet music for this DPN, you can see it, too. Notice how simple that melody really is. Notice how cool it sounds when Rick plays it. He is, of course embellishing and taking some liberties, but they're just so tasteful that it sounds, well, perfect. You can hear the track yourself on this issue's sampler CD. It's the first cut.

Every song on the CD is something special and there's over an hour of music here! His vocal cuts succeed in "taking you there," accompanied by superb backup singing and incredible attention to tight harmonies. If ever you sing out loud, you will with this CD. I guess

I guess I've gushed enough about this great project. It's quite hard not to! Buy it, be inspired too, and smile.

Track List: Spider on the Bedpost/Step Around Johnny; Blackberry Blossom; Paradise; North Carolina Breakdown/ Shove the Pig's Foot Farther in the Fire; Red Rockin' Chair; Old Dirt Road ; Dry and Dusty; Green Pastures; Roscoe; Hard Times; Tater Patch; Carolina Starr/Rock the Cradle Joe/Waiting for Nancy; L & N; , Sandy Boys/Benton's Dream

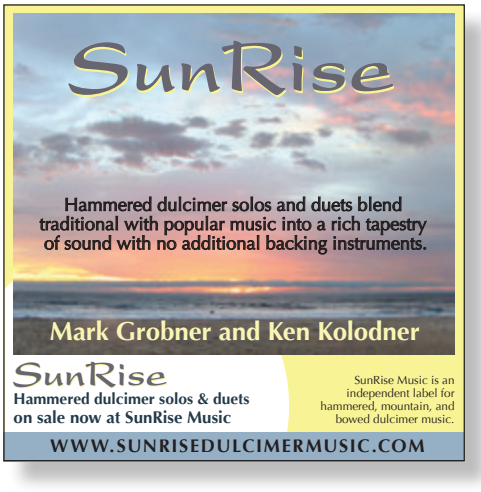
Musicians:
Rick Thum Hammered Dulcimer, Frailing Banjo on Carolina Star medley
Bob Born : Rhythm Guitar
Justin Branum: Fiddle
Gary Hunt: Guitar/Mandolin
Sean Barth: Banjo
Dorothy Norris: Bass
Studio Musicians for tracked songs
Rick Thum: Hammered Dulcimer, Guitar, Harmonica, Banjo Lead Vocals
Gary Hunt: Fiddle/Mandolin
Marc Torila: Bass
Kristen Ashley: Backup Vocals
Chris Bergman: Backup Vocals

Rick Thum
4175 Loughborough Ave,
St Louis, MO 63116-2807
rthum@thum.com
www.rickthum.com

Sunrise

Artist: Mark Grobner & Ken Kolodner

a review by Ruth Smith



In SunRise, Mark Grobner and Ken Kolodner join forces offering us an appealing collection of hammered dulcimer solos and duets. From the first ethereal notes of the haunting "Forvantan" through the last note of the fiery fiddle tune "Johnny Cope," these two gifted musicians provide us with music played from the heart.

Sunrise features two very talented hammered dulcimer players and a satisfying set of tunes which are well-ordered on the CD to make it enjoyable to listen to straight through. The mood of the CD ranges from the introspective and exquisitely performed "Fair Hills of Killen" and the evocative "Bonnie at Morn," to the light and sparkly medley "Wind That Shakes the Barley/Willafjord." John Denver lovers will love the two cuts performed flawlessly by Mark: "Sunshine on my Shoulders" and "Annie's Song."

On each solo, the heart and soul of the music rings out through the talented hands of Mark and Ken. Each performs their music with lovely phrasing and just the right use of dynamics and tempo variances to convey genuine emotion. On duets, the simplicity of the two dulcimers playing together without back-up instruments is a treat for those who love the pure beauty of the hammered dulcimer sound. Mark and Ken both take turns playing lead and back-up, and their arrangements are pleasing with "MacPherson's Lament" being a beauty where the arrangement appropriately supports the melody.

Mark's greatest musical gift is in playing from his heart which shines warmly through his solo tunes and lead work on this CD. As Ken says about Mark, "The truly beautiful aspect of his playing is that it is so much a reflection of the wonderful person behind the music." His playing style, so full of heart and soul which comes through on this CD, serves him well in his work as a hospital Chaplain where he provides therapeutic music in hospital, hospice, and long term care settings.

Those familiar with the hammered dulcimer and traditional music will know of Ken Kolodner. His skill and virtuosity along with his knowledge of traditional music make him one of the most influential traditional musicians in the country. He is a consummate musician who very generously shares his talents and knowledge with others, and his remarkable musicality shines in his lead and back up playing on SunRise.

SunRise is a treat for anyone who loves great traditional music played extremely well, and will be an excellent addition to any music collection. *Track list: Forvantan; Frenchie's Reel; Fair Hills of Killen; For Ireland I'd Not Tell Her Name; Bonny at Morn; Sunshine on My Shoulders; Wind that Shakes the Barley/Willafjord; MacPherson's Lament; Missouri; Annie's Song; The Cradle Song/ Johnny Cope*

On a personal note: For those who've been fortunate to spend time with these two exceptional artists at the Sandbridge workshops led by Ken, this CD will be like spending a week at the beach with great friends and favorite tunes. ~ Ruth

Mark Grobner
8450 82nd St. Unit 106
Pleasant Prairie, WI 53158
sunrisemusic@wi.rr.com
SunRiseDulcimerMusic.com

Editor's Note: The reason there is not a track from Mark and Ken's excellent CD on this issue's sampler is because it was included on the Fall 2011 Sampler along with the CD release announcement. We simply didn't have enough space to include it twice.—Dan

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Mountain Dulcimers in the Pacific NW

by Martha Einan

You might think that mountain dulcimer players in the Pacific Northwest would be few and far between, considering that the instrument has traditionally been played in the Appalachians and along the East Coast. You'd be surprised, though—there are many enthusiastic dulcimer players in the region, with more joining in each year. Numerous clubs have formed here over the past decade, including the Three Rivers Dulcimer Society, the UpRiver Dulcimer Club, the Bellingham Dulcimer Club, Mt. Hood Dulcimers, and the Stumptown Strummers. It's no surprise, then, that two new mountain dulcimer festivals have popped up: the Columbia River Gorge Dulcimer Festival in early June, and Dulcimer Week in the Wallowas in early July.

The Columbia River Gorge Dulcimer Festival

Scott Crane, Program Director for Menucha Retreat and Conference Center in Corbett, Oregon, ran with the idea of a new Pacific Northwest mountain dulcimer festival after his mother-in-law, Sally, suggested that Menucha would be a great location for one. Scott and his wife Katie had been back visiting family in Georgia, and had stopped by the North Georgia Foothills Dulcimer Association's Fall Festival at Unicoi to watch Sally play in an open jam. After they returned home, he contacted several dulcimer groups and determined that there was interest in a new festival, so he set the wheels in motion for the first annual Columbia River Gorge Dulcimer Festival at Menucha.

Nestled in the Columbia River Gorge National Scenic Area a bit northeast of Portland, Menucha Retreat and Conference Center is a 100-acre sanctuary surrounded by lush green forest land. Time almost seems to slow down there. Whether walking through the beautiful rose garden, hiking the forested trails through the grounds, watching a sunset over the majestic Columbia River, driving a short distance to view scenic waterfalls, enjoying a home style meal, or sharing music with friends, visitors find Menucha to be a wonderful place of tranquility and peace.

After much planning and preparation, the first-annual Columbia River Gorge Dulcimer Festival was held at Menucha in June 2010, drawing 28 attendees and featuring workshops by Robert Force, Lance Frodsham, John Bole, and Sally Smith. Festival participants also enjoyed evening concerts by Robert and by Lance Frodsham and Sylvia Hackathorn. In 2011, the festival drew 33 attendees and featured workshops by Janita Baker, Madeline MacNeil, Robert Force, and John Bole, along with evening concerts.

Although students were kept busy during the scheduled workshop blocks, they also enjoyed free time in the afternoons and evenings. Impromptu jams formed here and there, as five or six people with dulcimers sat on the lawn to play tunes they'd just learned, Robert walked through the Menucha grounds with a dulcimer slung over his shoulder, and others gathered in the main hall to play old favorites. People brought mountain dulcimers, of course, but they also brought a mandolin, a guitar, a banjo, a concertina, and other instruments.

The third annual Columbia River Gorge Dulcimer Festival will be held from May 31 through June 3, 2012, and will feature workshops and concerts by Janita Baker, Madeline MacNeil, Robert Force, and Scott Snyder. Subjects to be covered include Rounds and Canons; Fingerpicking Techniques and Repertoire; Classical Tunes for Mountain Dulcimer; Duets and Ensembles; Harmony and Backup for Singing and Instrumentals; Singing for the Joy of Singing; Compose a Waltz for the Dulcimer; Rhythms and Syncopation; Two-stop Chords; Modes—the Historical Dulcimer; Songwriting for the Dulcimer and Beyond; Classic Folk, Rock, and Pop Songs on Dulcimer; and Watching the Fretboard: Playing with Guitarists. To register online, visit http://menucha.org/programs/dulcimer-festival.

Dulcimer Week in the Wallowas

Heidi Muller and Bob Webb decided to start a week-long mountain dulcimer festival at Wallowa Lake near Joseph, Oregon, after teaching enthusiastic dulcimer players around the Pacific Northwest for many years. Although Heidi and Bob have lived in West Virginia for a long time, their concert tours brought them to this place where they fell in love with the beautiful snow-capped mountains, lush farmland, and clear blue lakes of Eastern Oregon, and they knew Wallowa Lake would be the perfect setting for a new festival. Heidi had offered several months of classes and organized a Dulcimer Day in the town of Joseph a few years ago, and had taught a large week-long class at Wallowa Fiddletunes Camp in 2010, so this area seemed ripe for a new festival dedicated to mountain dulcimer players.

The first annual Dulcimer Week in the Wallowas was held at Wallowa Lake Camp in July 2011, with Heidi, Bob,

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and Stephen Seifert as instructors. For this festival, mountain dulcimer players signed up by ability level for week-long workshops taught each morning by a single instructor. Bob taught a week-long workshop for 10 novice students, and Stephen taught a similar workshop for 18 intermediate/advanced students. In the afternoons, students attended shorter elective classes taught by Heidi, Bob, and Stephen on a variety of topics, including West Virginia Fiddle Tunes and Techniques, Medieval French Dance Tunes, Cowboy Songs, Irish Jigs, Songs with Easy Chords, Capo Tunes, Waltzes, and The Zen of Rhythm.

Wallowa Lake is a popular vacation destination in the summertime because it offers so many attractions for visitors. Dulcimer Week participants were able to enjoy free time in the afternoons to hike nature trails around the lake, go bird watching, learn fly fishing techniques, take a horseback ride on mountain trails, enjoy specialty chocolates at one of the many shops in town, take a tram up Mount Howard, play miniature golf, grab a latte at the corner market, photograph deer strolling through the camp, and jam with friends.

In the evenings, participants were treated to instructor-led jams, an open mic night, a band scramble, and a wonderful instructor concert that drew a large and enthusiastic audience from the Joseph community. The jams were one of my favorite parts of the entire week, as everyone was encouraged to join in and play. Most people joined in on their mountain dulcimers, but a few played other instruments, including autoharp, piano, mandolin, and guitar. Someone even brought a nyckelharpa!

In 2012, the second annual Dulcimer Week in the Wallowas will be held from Sunday, July 1, through Saturday, July 7. This year, the instructors will be Stephen Seifert, Susan Trump, Heidi Muller, and Bob Webb. The festival format will be a little different this year. Mornings will be divided into two class periods. Beginners will take two morning classes from Bob. Advanced beginners will take morning classes from Susan and Heidi. Intermediate/advanced students will take morning classes from Stephen and Susan. Truly advanced students will take a master class each day with Stephen. In the afternoons, a fun selection of elective workshops will be taught by Stephen, Susan, Heidi, and Bob, to include fingerpicking, playing with a capo, recording techniques, songwriting, using the 1.5 and 8.5 frets, and more. For more details and to register online, visit www.wvmusicalliance.org.

Because Dulcimer Week in the Wallowas will be held during the week of July 4, there are many other great communty activities available, including fireworks.If you've never been to the Pacific Northwest before, this summer is the perfect time to come and attend one of these festivals! For information about how to register, please see the Festival Guide in this DPN.Martha Einan is a freelance writer from Washington state. She began playing dulcimer after hearing one played in a café in her dad's hometown several years ago. She plays standard and bass dulcimerswith Early Birds Dulcimers and Three Rivers Dulcimer Society.

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Keith Young, known to many in the traditional music community as a fine instrument builder, musician, teacher and friend, died at Inova Fairfax Hospital on Thursday, February 9. He fell in his workshop and suffered a fatal head injury.

Keith was born on July 8, 1929 in Lafayette, Indiana. He earned his Bachelors and Masters degrees from the University of Nebraska and soon thereafter joined the Soil Conservation Service where he served with distinction for 34 years.

After his retirement from the SCS, Keith began a second career as a luthier and musician. He was renowned for his distinctive dulcimers, made on traditional lines but with many features of his own design. He also made autoharps, MacArthur harps, fretless banjos, limberjacks, and a few replicas of historic instruments known as "early Virginia" dulcimers. Recently he began to make raffeles, traditional Austrian instruments in the zither family. For 20 summers he taught dulcimer building at the Augusta Heritage Folk Arts Center at Davis and Elkins College.

Keith was also the founder and leader of the Mill Run Dulcimer Band which just recorded its eleventh album, Roses and Memories, and also celebrated its 35th year as a band. His warmth and steadfast love of the "old-time, traditional and sentimental music" set the tone for the group and won them a loyal following.

Many people in the DC area and beyond were introduced to traditional music through Keith's instruments, through his performances and recordings with the Band, and through the private lessons he gave and the group lessons he organized for many years. He was a mainstay at local jams and other music events, enthusiastic about meeting other musicians, encouraging to newcomers and always open to learning new songs and instruments himself. He never missed the twice yearly camp-outs of the Dulcimer Disorganization of Greater Washington where he was famous for the Sunday morning omelets he cooked on the camp stove to fortify everyone for the gospel sing.

Beginning about 1984 he published a newsletter for dulcimer enthusiasts called Notes-a-la-Mode. In the early years it was a paper publication but has been distributed online for the last several years. The recent issue as well as photos of his instruments can be seen on his website www.appalachiandulcimers.com.

Keith was married to his wife, Mary, for 61 years. They had six children, 14 grandchildren and 8 great-grandchildren.

Stories

Current and former members of Keith's band, the Mill Run Dulcimer Band, share stories of their cherished friend.

Dave Caouette - Keith introduced himself to me by calling without any notice and inviting me to a band practice in less than two hours! The thing that keeps crossing my mind, though, is when I asked him to look at an instrument for repair. I have an old 1936 Gibson guitar and it just wasn't set up right. His eyes lit up so and he just couldn't wait to get his hands on it. His excitement was evident in an email he sent to me the next morning at about 6:10 am. That aspect of him I will truly miss.

Robin Gaiser - A broken dulcimer string and a desire to learn to play my new instrument led me to a newly-formed dulcimer group that was playing at Colvin Run Mill, a Fairfax County Park featuring a restored grist mill. The gentle, melodic music emanating from the musicians seated under a maple tree mesmerized me and stopped me in my tracks. I approached the apparent leader of the group, and with a huge smile, he replaced my string in seconds, no charge. I casually mentioned that I played guitar and sang a little and he took my name and number. Surprisingly, weeks later Keith invited me to band rehearsal. Little did I know that I was being

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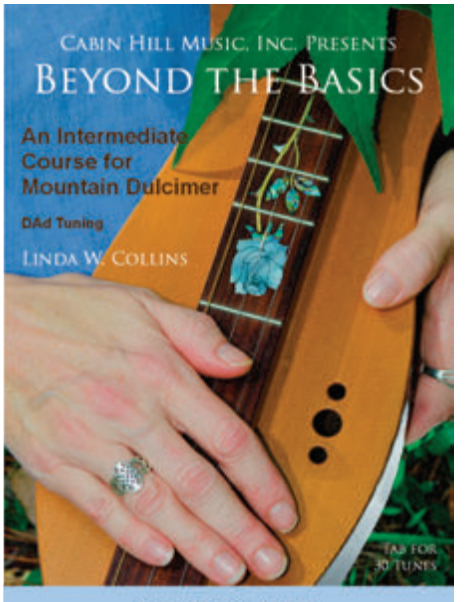
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auditioned as we all circled round Keith's living room in Annandale, Va., joining in with the band as they enthusiastically played tunes by heart that I did not know. A day later Keith Young asked me to become a member of the Mill Run Dulcimer Band. And my life changed forever.

Kathleen Gotzmer - Keith had a warm and inviting way of engaging people and bringing out the best in them. He and his wife Mary invited us into their home every week for band practice. He was an encourager, a teacher, and a friend to so many. He loved to laugh and most especially, he loved to play music. And he really did make everyone around him feel important, special, and empowered to do what they often thought they couldn't do. I admired Keith greatly for his accomplishments, but mostly for his love and excitement for every minute of every day. We all will miss him so much!

Terry Houff - I was a mere 25 years of age when first meeting Keith, after being invited by Robin to go with her to a band rehearsal, then a second, then a third, then being asked to join the band. Keith welcomed me with open arms, and he also showed an appreciation for some of the things I was able to bring to the band. Most of all, I will never forget Keith's laugh and overall good humor.

Judy Larrabee - I would say that the thing that touched me the most about Keith was not only his love for music but the way he accepted and encouraged everyone involved with music. His enthusiasm was infectious and his encouragement gave determination to everyone who endeavored to learn to play the dulcimer or autoharp or whatever they were attempting. He was a leader who had a lot of followers who loved him. He will not be forgotten and will remain forever in the hearts of all who knew him. We will miss you Keith! Wait... I can hear him now..... he's playing his harp!

Kit Putnam - Acting on his conviction that music was lots more fun when shared, Keith gathered a small group of us dulcimer neophytes around his living room fireplace to learn some of the old traditional songs. Before long he invited a guitar player and an autoharp player, while he himself moved to bass and something like a band was born - at least we all knew we sounded better together than any of us sounded alone. Keith had heard about tryouts to fill ten-minute slots at the Northern Virginia Folk Festival and declared in his typical sunny persuasive way, "Let's go for it - time to hit the road." Little did we know we were starting on a joyful 35-year musical journey by nervously playing our entire three-song repertoire for an audience of hundreds and the cameras of a local TV station. Thank you, Keith, for the music learned and shared, for the enduring friendships forged, and for the laughter and joy of those unforgettable years.

Neal Walters - Keith was 11 years older than me and I think I saw him as a kind of older brother, especially during those early years with the band. He was always ready to teach me something (woodworking wasn't it!) and I like to think I reciprocated in some way. I can say with certainty that my life would have been much different had I never met Keith ... I may have gotten into music in another way but it doesn't seem very likely that it would have become such a large part of my life had I never met Keith (or the other banditos for that matter).

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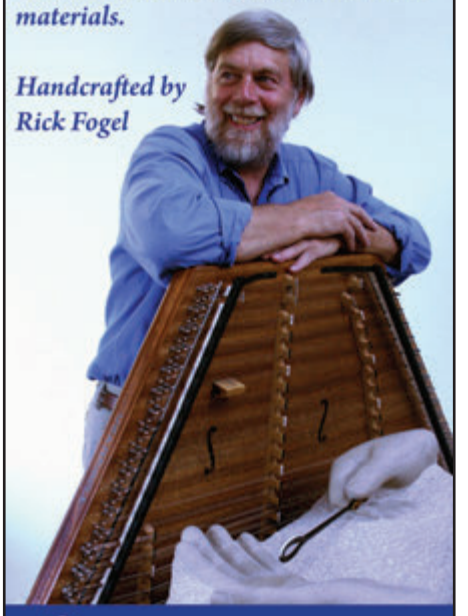
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DULCIMER FESTIVAL LISTING

May 11-12

Raintree Music Heritage Festival
Spiceland, IN

Instructors: Ted Yoder, Tull Glazener, Guy George, and Sharrie George. Contact: http://RaintreeMusicHeritageFestival.weebly.com

May 18-20

Mountain Dulcimer Weekend at Shenandoah University
Winchester, VA

Instructors: Madeline MacNeil, Ralph Lee Smith, Anne Lough, and Rob Brereton. Contact: 540-665-5442, jmille3@su.edu, www.su.edu/lifelonglearning

May 24-27

Ferrum College Crooked Road Dulcimer Festival
Ferrum, VA

Instructors: Ralph Lee Smith, Madeline MacNeil, Dave Haas, Ken Bloom, Phyllis Gaskins, and Marsh Harris. Contact: Blue Ridge Institute & Museum, 540-365-4412, www.CrookedRoadDulcimerFestival.org

May 31-June3

Columbia River Gorge Dulcimer Festival
Corbett, OR

Instructors: Madeline MacNeil, Janita Baker, Robert Force, and Scott Snyder. Contact: 503-695-2243, Scott@menucha.org, www.Menucha.org/programs/dulcimer-festival

June 2

PattyFest
Morgantown, WV

Contact: jkowvrx@aol.com, www.PattyFest.org

June 4-9

Dulcimerville
Black Mountain, NC

Instructors: Tull Glazener, Stephen Seifert, Linda Brockinton, Bill Taylor, Aubrey Atwater, Don Pedi, Neal & Coleen Walters, Lois Hornbostel, Heidi & John Cerrigione, Ehukai Teves, Betty Smith, Kenneth Bloom, Phyllis & Jim Gaskins, Randy Adams, Mike Anderson, Elwood Donnelly, Paul Andry, Flora MacDonald Gammon, Joseph & Marie Shelton, and more. Contact: Lois Hornbostel, PO Box 907, Bryson City, NC 28713, loisdulc@frontier.com, http://Dulcimerville.com

June 15-17

Coshocton Dulcimer Days
Roscoe Village, OH

Instructors: Jan Hammond, Mark Wade, and more. Contact: CoshoctonDulcimerDays@gmail.com, www.CoshoctonDulcimerDays.com

June 17-22

Kentucky Music Week
Bardstown, KY

Instructors: Karen Ashbrook, Guy George, Stephen Humphries, Ken Kolodner, Ruth Smith, Rick Thum, Andy Young, Marsha Harris, Jim Miller, Jackie Armstrong, Janita Baker, Tull Glazener, Dave Haas, Lorinda Jones, Joellen Lapidus, Molly McCormack, Jeffrey Miller, Sara Morgan, Josh Noe, Aaron O'Rourke, Don Pedi, Jerry Rockwell, Butch Ross, Gary Sager, Stephen Seifert, Wayne Seymour, Carol Walker, Nina Zinetti, and more. Contact: Nancy Barker, 502-348-5237, KMW, PO Box 86, Bardstown, KY 40004, www.KentuckyMusicWeek.com

June 23-30

The Northeast Dulcimer Symposium
Blue Mountain Lake, NY

Instructors: Rob Brereton, Dan Landrum, Andrea Hoag, and Dwain Wilder. Contact: David Moore, PO Box 358, Annapolis Junction, MD 20701, NDS2012@NEdulcimer.org, www.NEdulcimer.org

July 1-7

Dulcimer Week in the Wallowas
Joseph, OR

Instructors: Heidi Muller, Bob Webb, Stephen Seifert, and Susan Trump. Contact: Heidi Muller, 304-382-9422, HeidiMul@aol.com, WVmusicAlliance.org

July 13-14

Indiana Dulcimer Festival
Woodburn, IN

Instructors: Bing Futch, Butch Ross, Sue Carpenter, Stephen Seifert, Lois Hornbostel, Dave Haas, and Tull Glazener. Contact: IndianaDulcimerFestival.com

July 15-20

Dulcimer U at WCU
Cullowhee, NC

Instructors: Larry & Elaine Conger, Janita Baker, Joe Collins, Susan Trump, David Street, Marsha Harris, Lorinda Jones, Ralph Lee Smith, and Bob Magowan. Contact: 828-227-7397, http://dulcimer.wcu.edu

July 19-22

ODPC FunFest
Evart, MI

Contact: Dulcimers.com

July 21

Music in the Mountains Festival
Green Valley Lake, CA

Instructors: Patti Amelotte, Leo Kretzner, Doug Thomson, Georgianna Hennessey, Matt Tonge, and Monika White. Contact: Diane Grady, PO Box 1017, Running Springs, CA 92382, 909-867-2149, dnjgrady@verizon.net, www.green-valley-lake.com

July 28-29

KMW Weekend Festival
Bardstown, KY

Contact: Nancy Barker, 502-348-5237, KMW, PO Box 86, Bardstown, KY 40004, www.KentuckyMusicWeek.com

August 9-12

Gateway Dulcimer Music Festival
Belleville, IL

Instructors: Mike Anderson, Gary Sager, Rick Thum, Aubrey Atwater & Elwood Donnelly, Charles Whitmer, Janis Huff, Debbie Porter, Tull Glazener, Doug Felt, Danny Shepherd, Sue Carpenter, and Stephen Humphries. Contact: Sharon at 618-651-8271, gdsmf@charter.net, www.GatewayDulcimer.org

September 21-22

Memphis Dulcimer & Folk Gathering
Memphis, TN

Instructors: Lee Cagle, Bing Futch, Guy & Sherrie George, Ken Kolodner, Anne Lough, Ilace Mears, Agene Parsons, and Rick Thum. Contact: Lee Cagle at 901-877-7763, www.MemphisDulcimerGathering.com

October 13

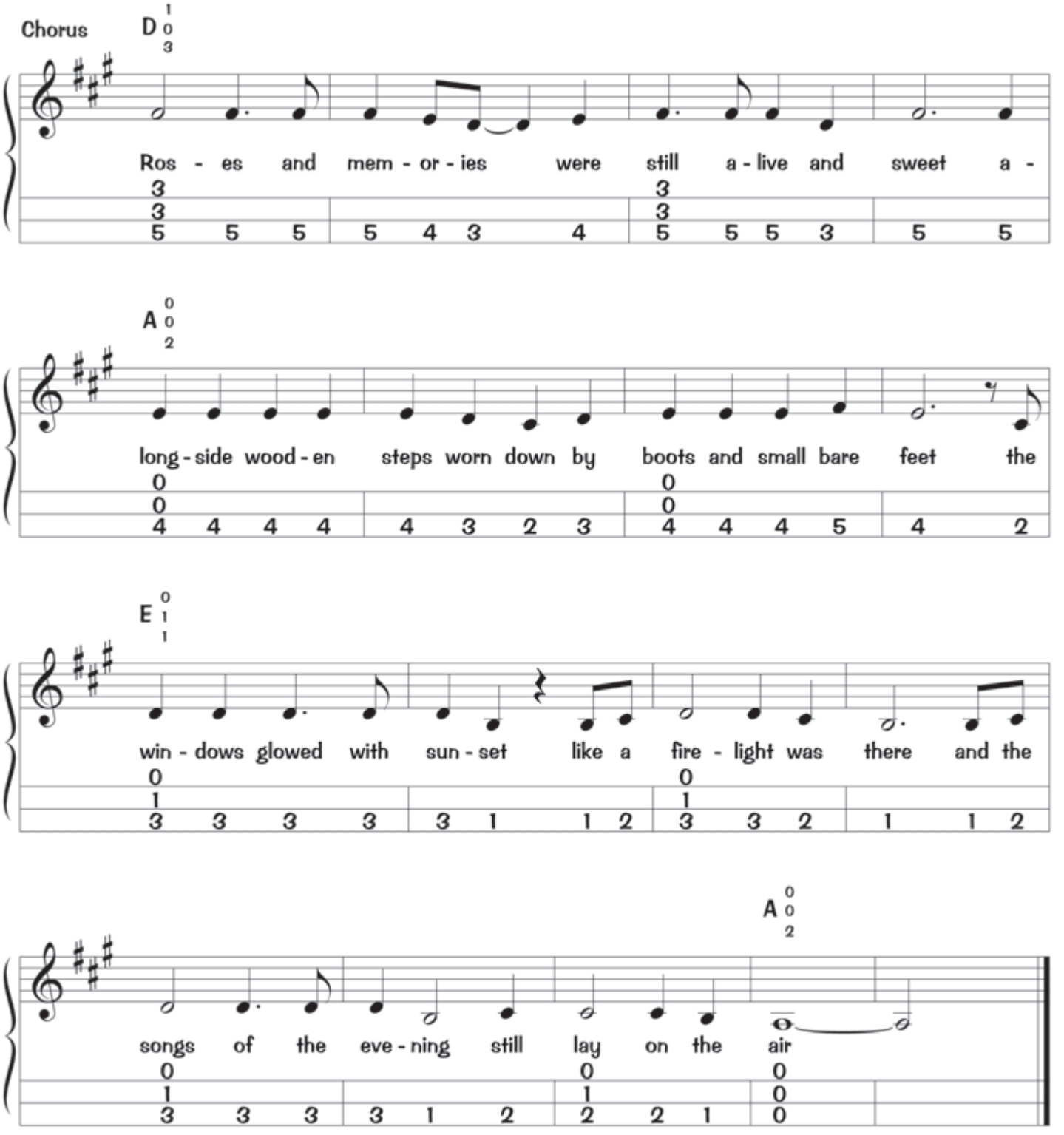
Red Hill Music Festival
Sumner, IL

Instructors: Tull Glazener, Molly McCormack, Rick Thum, Doug Hawf, and Danny and Dottie Shepherd. Contact: Jerry Pacholski at 618-943-5610, www.rhdulcimers.com

Roses and Memories

Written by Charley Sandage; As sung by Keith Young

transcribed February 2012 Doofus Music



Verse 2: Though I knew I was alone; traces of living lingered on
There was smoke from the chimney on the wind and the quiet "children come on in"

Then they came through years and miles and the old house lived for just a while
But they were gone with the dying light of day and all I could do was turn away

Roses and memories....

Mountain Ivory

by Neal Walters

transcribed 9/2000 Doofus Music

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Charles Bryan's Remarkable Dulcimer Collection

Tales &Traditions

by Ralph Lee Smith

The year 2011 was the 100th anniversary of the birth of Charles Bryan, the Tennessee composer, musician, singer, and teacher. Sadly, Bryan died in 1955 at age 44. His fame has been steadily increasing since his death. Tennessee Tech University (TTU) has named both its Fine Arts Building and its symphony orchestra after him. In October 2011, the University held a three-day Celebration of Bryan's life and work, in which I had the good fortune to participate.

Bryan was fascinated by the folk music of his native Tennessee and of the Appalachian region, and he composed many pieces of music on folk songs and folk themes. He also played the dulcimer, performed folk songs accompanying himself on the dulcimer, and was an early dulcimer collector. In the late 1940s and early 1950s, he acquired six dulcimers. One was a Virginia style instrument, apparently a copy of "Oriana," below, that is pretty much unplayable and is not illustrated here. The other five are all highly interesting. They are illustrated in beautiful photographs taken by John Lucas of the University's Photographic Services Department, and kindly provided by the University to DPN. Dr. Arthur LaBar, Chairman of TTU's Department of Music and Art, provided measurements.

Bryan gave names to several of the dulcimers, which are provided below. No one knows the significance of the names "Oriana" and "Penitentiary." I would give a lot to know the story behind the naming of the latter instrument!

1. Made by Samuel F. Russell

A label inside the lower left sound hole reads, "Made by S. F. Russell, Marion, Virginia 1934." A fine specimen of his work, in perfect condition. For information on Russell, a photograph of a virtually duplicate instrument, and measurements, see my book, *Appalachian Dulcimer Traditions*.

2. Made by Homer Ledford

A previously unknown, important Ledford dulcimer. An inscription stamped on the wood inside the lower left sound hole reads, "Made by Homer Ledford, Alpine, Tennessee." Beside it, written by hand, is the date, "1947." This is certainly a sister instrument to Ledford dulcimer #3, illustrated and described, with measurements, in Appalachian Dulcimer Traditions. Almost certainly, the number of this instrument is lower than 10, and its date suggests that the date 1948 for #3, given to me by Homer from memory and included in my book, may be a year too late. To work, researchers! Enlighten us!

3. Virginia-style dulcimer with Diamond Sound Holes, maker unknown

A mouth-watering beauty of the Virginia style. Overall length 35 inches, Width 6 ½ inches, vibrating string length (VSL), 25 inches. This instrument shares three features with Numbers 4 and 5 below. All were made for vertical iron or brass tuning pins, making a 19th Century date likely, all have four strings in the Virginia tradition, and all have a small sound hole, asymmetrically placed to the right, in the fretboard near the head. The instruments are otherwise dissimilar. What's the story, if any?

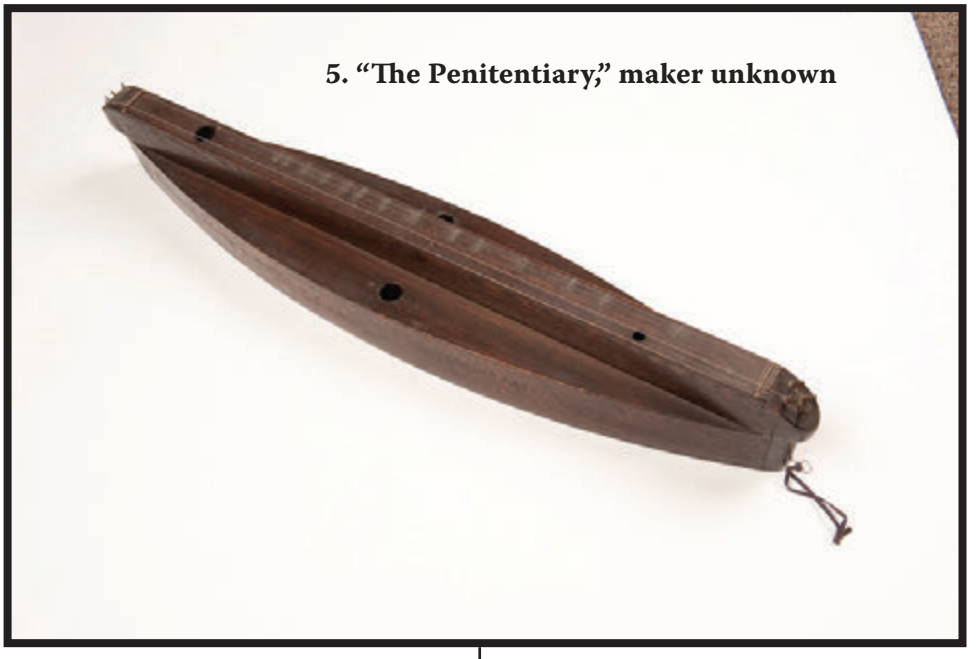
With these five instruments, Charles Bryan has left us with yet another musical legacy in addition to his compositions and performances. What I want to know now is: (1) Did any or all of Numbers 3, 4, and 5 come from Tennessee? (2) Is there any evidence of other instruments similar to "The Rose," and (3) How did Number 5 get its name!

Ralph Lee Smith plays traditional music on the Appalachian dulcimer, and is widely regarded as the foremost authority on the dulcimer's history and its music. In addition, he makes people fall in love with the instrument! Ralph lived in Greenwich Village in the 1960s and participated in the Folk Revival. In the Village, he heard the traditional Kentucky dulcimer player, Jean Ritchie, perform. At that time, the dulcimer was a rare instrument. Excited by the dulcimer and its music, Ralph bought one, taught himself to play, and played at Village gatherings where young people were rediscovering old-time Appalachian music.

4. "The Rose," maker unknown

Holy Moley! A glorious critter, with scheitholt-like scroll and tailpiece, and roses stencilled on left and right top panels! Overall length, 35 inches, width 7 7/8 inches, VSL 24 7/16 inches. Eat your hearts out, folks, I played this instrument on stage at Tennessee Tech, before a packed crowd on the Friday night of the Bryan Centennial Celebration!

5. "The Penitentiary," maker unknown



. A massive, immensely original creation. Body and sides of oak, with pine top. Overall length, 36 5/8 inches, width, 7 3/16 inches. And get this -- vibrating string length, 32 11/16 inches! And height of fretboard, 2 ¼ inches! And no scroll! You ain't going to see another one like this any time soon!

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Mar 4-9	Playing Music in a Group (Sun–Fri) • *J.D. Robinson*
Mar 11-17	Beginning Hammered Dulcimer • *Anne Lough*
Apr 8-14	Continuing Hammered Dulcimer • *Anne Lough*
Apr 15-21	Build a Short-scale Mountain Dulcimer • *Jack Smoot*
Apr 22-27	Continuing Bluegrass Banjo (Sun–Fri) • *Geoff Hohwald*
Apr 29-May 5	Beginning Mountain Dulcimer • *Betty N. Smith*
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May 27-June 2	Beginning Hammered Dulcimer • *Anne Lough*
June 3-9	Surviving and Thriving in Jam Sessions *Lorraine Lee Hammond & Bennett Hammond*
July 15-21	Learn to Play An(other) Instrument (Intergenerational) *J.D. Robinson*
July 22-28	Dulcimer Celebration • *Anne Lough, Neal Walters, Heidi Cerrigione & John Cerrigione*
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